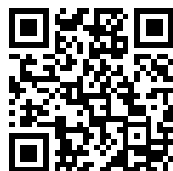


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VOL. IV, No. 1

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## PREFACE

This study was undertaken at the suggestion and under the direction of Associate Professor Howard R. Patch of Smith College, and presented as a thesis to complete the requirements for the degree of Master of Arts. I wished to make accessible a romance which at present can be read only in the rather rare collections of Ritson, Hazlitt, and Child, and to study its relations to its literary background. The points which I particularly desired to determine were the date and dialect of the poem and its literary source. In retrospect the problem seems worthy of the research which has gone to the making of this study; for, in the first place, since the development of the *Knight of Curtesy* from French material is typical of the history of the majority of Middle English romances, this fact serves to reinforce current theories as to the influence of French on English literature. In the second place, the Legend of the Eaten Heart is so widespread in folklore and in European tales that a study of its Middle English metrical representative was needed to complete the history of its development.

My thanks are due to Dr. Patch, who has continually advised and criticised my investigations; to Miss Dunham of the Smith College Library, who has assisted me by obtaining a rotographic copy of the romance from the British Museum, and by securing such material as I required for my introductory study; and to Mr. Briggs of the Widener Memorial Library of Harvard University, who generously granted me free access to that library's resources.

ELIZABETH MCCAUSLAND.

Wichita, Kansas,  
August 28, 1922.



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## INTRODUCTION

### I

#### THE TEXT

The Middle English metrical romance, *The Knight of Curtesy and the Fair Lady of Faguell*, is extant in one black-letter quarto pamphlet of ten leaves, comprising five hundred and four lines, "Imprynted at London by me Wyllyam Copland,"<sup>1</sup> now preserved in the Sheldon collection of the Bodleian Library.<sup>2</sup> Reprints of the poem appear in Ritson, *Ancient Engleish Metrical Romances*,<sup>3</sup> Child, *English and Scottish Ballads*,<sup>4</sup> Hazlitt, *Remains of the Early Popular Poetry of England*,<sup>5</sup> and Goldsmid's revised edition of Ritson.<sup>6</sup>

### II

#### DATE AND DIALECT

As the evidence shows, this poem is written in the London dialect of the latter part of the fifteenth century. Since there are no allusions in the poem to historical events or references to the poem in contemporary records, this conclusion is based upon linguistic tests:

##### 1. DIALECT

##### *Accented Vowels*

###### a

1. O. E. *æ* becomes *a* or *e*, as in Wycliffe, Lydgate, Capgrave, *et al.*:<sup>7</sup> *after*, 108; *bad*, 390; (*brast*, 446); *eate*, 435; *fast*, 50; *glade*, 130; *make*, 352; *sad*, 407; *sadly*, 77; *was*, 34.

2. O. E. *æ* becomes *o* or *e*:<sup>8</sup> *clene*, 92, etc.; *dede*, 415; *dele*, 439; *eche*, 6, etc.; *ouer*, 43, etc.; *euermore*, 474; *euery*, 134, etc.; *here* (n.), 178, etc.; *laste*, 52; *lede*, 123; *leest*, 135; *lesse*, 477; *lei* (v.), 133; *leue*, 197, etc.; *reders*, 504; *redy*, 166, etc.; *thredes*, 207; *wherof*, 432.

<sup>1</sup> Colophon to the *Knight of Curtesy*, p. 10 of the rotograph.

<sup>2</sup> Ritson (vol. iii, pp. 353-357) sets the date of the quarto's printing before 1568.

<sup>3</sup> Ritson, vol. iii, pp. 193-218.

<sup>4</sup> Child, vol. i, pp. 188-210. (First Edition: Boston; Little, Brown, and Co.; 1857; 8 vols.) But the Riverside Edition (Boston; Houghton, Mifflin, and Co.) which has no date on the title-page, but which is dated "May 1860" at the end of Professor Child's preface, omits the poem. "Certain short romances which formerly stood in the First Book have been dropped from this Second Edition, in order to give the collection a homogeneous character." (Child, Preface to the Second Edition, p. xvi.)

<sup>5</sup> Hazlitt, vol. ii, pp. 65-87.

<sup>6</sup> Revised E. Goldsmid, Edinburgh, 1885, vol. iii, pp. 172-188.

<sup>7</sup> Dibelius, *Angela*, xxiii, §32; Wyld, "Dialects in Middle English," *Essays and Studies*, vol. vi, 115, (1).

<sup>8</sup> Dibelius, §33; Wyld, 116-117, (4), (5); Dibelius, §67, p. 328.

3. O. E. *a* before a nasal remains *a*, as in Wycliffe and Capgrave: *shame*, 303.
4. O. E. *a* before a nasal and a consonant becomes *a* or *o*:<sup>10</sup> *lande*, 11, etc.; *understande*, 125; *longe*, 313, etc.
5. French *a* before a nasal and a consonant becomes *au*:<sup>11</sup> *aduasuntage*, 259; *chaunce*, 56; *chaunge*, 99; *daungere*, 268; *graunte*, 468, etc.; *greuaunce*, 54.
6. O. E. *æ*, *a* plus *g*, become *ay*, *ai*:<sup>12</sup> *doie*, 329; *fayre*, 1, etc.; *laye*, 65; *sayd*, 19, etc.; *tayle*, 250, etc.
7. O. E. *ear* plus a consonant becomes *ar*:<sup>13</sup> *art* (v.), 313.
8. O. E. *eald* becomes *old*:<sup>14</sup> *beholde*, 212; *bolde*, 11, etc.; *colde*, 66; *folde*, 24; *olde*, 9; *tolde*, 113, etc.
9. O. E. *a* becomes *ð*:<sup>15</sup> *anone*, 18, etc.; *echeone*, 143, etc.; *euermore*, 474; *fo*, 106; *goost*, 389; *hote*, 415; *none*, 159; *nothinge*, 323; *ones*, 295; *othe*, 129; *owne*, 443, etc.; *sore*, 69, etc.; *sory*, 383, etc.; *rode*, 225; *tho*, 406, etc.; *whome*, 41, etc.; *wo*, 54, etc.; *wote*, 230, etc.; *knownen*, 142.

*e and i*

1. O. E. *ie* becomes *e*, as in Wycliffe:<sup>16</sup> *here* (v.), 481.
2. O. E. *ær* becomes *er*, as in Wycliffe:<sup>17</sup> *ther*, 106, etc.; *wherof*, 432; *whereuer*, 311; *were*, 161, etc.
3. O. E. *æ* before a dental becomes *e*:<sup>18</sup> *dede*, 466; *mede*, 468; *thredes*, 207.
4. Influence of *r*:<sup>19</sup> shows in such words as *harde*, 235; *farre*, 336, etc.; *hartes*, 141.
5. O. E. *eo* becomes *ē* in the London dialect in the fourteenth century:<sup>20</sup> *ben*, 252; *herte*, 44, etc.; *dere*, 181, etc.; *sverde*, 245, etc.; *depe*, 163, etc.; *erihly*, 463, etc.; *frendly*, 36; *se*, 22, etc.
6. O. E. *ē*, *eo*, plus *g*, *cg*, become *ay*:<sup>21</sup> *saye*, 67; *slayne*, 171, etc.; *twayne*, 190, etc.
7. O. E. *ea* plus *g* (as in *ēage*, *hēah*, *nēah*) becomes *ey*, *e*, *ye*, *ie*, *yghe*:<sup>22</sup> *hye*, 206, etc.; *hie*, 468; *hyghe*, 499; *eyen*, 59, etc.
8. O. E. *ēow* becomes *eu* (*ew*):<sup>23</sup> *trewe*, 425.
9. O. E. *ēaw* becomes *eu* (*ew*):<sup>24</sup> *shewe*, 55, etc. (rimed with *true*, 53.)

<sup>10</sup> Dibelius, §36.<sup>11</sup> Ibid., §37.<sup>12</sup> Ibid., §38.<sup>13</sup> Ibid., §40.<sup>14</sup> Dibelius, §41; Wyld, *History*, p. 108, §167; Wyld, "Dialects in Middle English," p. 116, (3).<sup>15</sup> Dibelius, §42; Kaluza, ii, p. 12, §204, 4; Morsbach, p. 16, 7; Wyld, *History*, p. 108, §166; Wyld, "Dialects in Middle English," pp. 115-116, (2).<sup>16</sup> Dibelius, §44; Kaluza, ii, p. 12, §204, 1; Morsbach, p. 16, 3; Wyld, *History*, 99 ff., §§156-157.<sup>17</sup> Dibelius, §§51-52; Wyld, *History*, p. 110, §170; Wyld, "Dialects in Middle English," p. 119, (12), (13).<sup>18</sup> Dibelius §63.<sup>19</sup> Ibid., §67, 5.<sup>20</sup> Ibid., §73.<sup>21</sup> Wyld, *History*, p. 109, §168.<sup>22</sup> Dibelius, §§77-83.<sup>23</sup> Ibid., §84.<sup>24</sup> Ibid., §§92-94.<sup>25</sup> Ibid., §95.

10. Anglo-French *ē* (Latin *en*) becomes *ei*, *ay*:<sup>26</sup> *absteine*, 184; *maynlayne*, 154; *refrayne*, 61; *susteyne*, 204, etc.

11. Old French *enquerre*<sup>26</sup> becomes *enquyre*, 146, etc.

12. French *ai*, *ei*, become *ea* and *ai*:<sup>27</sup> *meane*, 132; (*maister*, 401); *certaine*, 412; *payne*, *paine*, 60, etc.

#### o and u

1. O. E. *ō* does not become *ou* (*ow*) in the London dialect until the end of the fifteenth century:<sup>28</sup> *coke*, 418; *do*, 133 (rimed with *go*, 298-300); *loked*, 233, etc.; *other*, 367, etc.; *rode* (n.) 495; *some* (adv.), 29; *loke*, 79, etc. (rimed with *awoke*, 77); *to* (adv.), 187.

2. O. E. *ū* becomes *ou* (*ow*):<sup>29</sup> *downe*, 213; *founde*, 70, etc.; *grounde*, 72, etc.; *stownde*, 360; *wounde*, 62, etc.

3. The French verb *mouvoir* becomes *meue*:<sup>30</sup> *remueue*, 265.

4. The Old French noun *crois* becomes *crosse*<sup>31</sup> as in *crosse-waie*, 387.

5. The French words *cori* and *forme* show the two developments of the French *o* through the Anglo-French:<sup>32</sup> *court*, 26, and *forme*, 101.

6. Old French *destruire*<sup>33</sup> becomes *distroye*, 124.

#### y

1. O. E. *ȝ* becomes *ȝ* (*y*), *u*, and *e*:<sup>34</sup> *fyre*, 148; *hyll*, 234; *kynde*, 42; *kyssed*, 105; *lylle*, 244; *minde*, 44; *mynde*, 50; *synne*, 306; *burye*, 379; *much*, 108; *kechin* 417.

#### Consonants and Inflections

1. Certain Middle English words have the Anglo-French suffixes *ow* and *own* (*own*):<sup>35</sup> *coloure*, 99; *dolour*, 163; *floure*, 97; *honoures*, 39; *traiour*, 356; *renowme*, 69.

2. O. E. *hw* (which becomes *hu*(*qu*) in the North and *w* in the South) becomes *wh*:<sup>36</sup> *whan*, 35; *wherof*, 432; *whereuer*, 311; *where*, 174; *whome*, 41; *while*, 131; *whyche*, 52.

3. The personal endings of the present indicative are: singular, 1.-(*e*), 2.-*est*, 3.-*eth*, -*th*; plural, -(*e*).<sup>37</sup> Singular: 1.—*feare*, 63; *forgiue*, 473; *haue*, 187; *praise*, 380;

<sup>26</sup> Ibid., §108.

<sup>27</sup> Ibid., §108(b).

<sup>28</sup> Ibid., §109.

<sup>29</sup> Dibelius, §§119-123; Wyld, *History*, p. 106, §163; cf. pp. 138 ff., §236.

<sup>30</sup> Dibelius, §124.

<sup>31</sup> Ibid., §125.

<sup>32</sup> Ibid., §127.

<sup>33</sup> Ibid., §128.

<sup>34</sup> Ibid., §129.

<sup>35</sup> Dibelius, §§130-146; Kaluza, ii, p. 12, §204, 5; Morsbach, p. 16, 6; Wyld, *History*, 101 ff., §158; "Dialects," pp. 118-119, (9-10).

<sup>36</sup> Dibelius, §§151-152.

<sup>37</sup> Kaluza, ii, p. 12, §204, 8; Morsbach, p. 17, 15.

<sup>38</sup> Dibelius, §§155-157; xxiv, 282-286; Kaluza, ii, p. 13, §204, 20; Morsbach, p. 17, B. I.; Wyld, "Dialects," pp. 119-120, (14), (15). The *e* of the first singular and of the plural is not pronounced, as II, Date, 2, below shows.

*leue*, 288; *tourne*, 289; *dye*, 483; *denye*, 463; *defie*, 356; *thynke*, 299; *desyre*, 296. 2.—*doest*, 383. 3.—*dothe*, 62; *haihe*, 300; *praieth*, 25; *sendeth*, 23; *standeth*, 84; *hath*, 82. Plural, *leue*, 197; *tourne*, 199. There are a few exceptions: first singular, *pray*, 22; *repent*, 471; third singular, *wote*, 230. There is not a single case of *es* in the third person singular.

4. The infinitive drops the final *n* in all cases:<sup>38</sup> *bere*, 384, etc.; *breke*, 280; *fynde*, 310; *finde*, 352; *here*, 481; *loue*, 46; *lye*, 72, etc.; *mete*, 231; *slyde*, 264; *unfolde*, 205; *wante*, 436; *wounde*, 62; *wrappe*, 382; *wryte*, 185.

5. Past participles of strong verbs as a rule have lost the *n*:<sup>39</sup> *be*, 141; *bore*, 43; *do*, 300; *spente*, 464; *undertake*, 278; *understande*, 125; in a few cases it is retained: *beten*, 210; *ben*, 252; *don*, 495; *knowen*, 142; *slayne*, 171; *slaine*, 132.<sup>40</sup>

6. The O. E. past participle prefix *ge* has disappeared.<sup>41</sup>

7. Present participles have the endings, *inge*, *ing*, *yng*, *yg*, with one exception, *sayenge*, 292.<sup>42</sup>

8. The pronouns represent the New English spellings with the exception of: *hym*, 20, etc.; *hymself*, 201; *kys*, 272; *mi*, 93, etc.; *myne*, 455; *other* (pl.), 367, etc.; *theyr*, 55, etc.; *thi*, 401; *whome*, 41, etc.; *whyche*, 52, etc.; *ye*, 27, etc.<sup>43</sup>

9. The Anglo-Saxon noun declensions have been reduced to the typical New English form, nom.—, gen.—(*e*)s, dat.—(*e*), accus.—, plu.—(*e*)s. The nouns, *eyen*, 59, etc., and *fone*, 332, preserve the case-ending of the Anglo-Saxon weak declension.

## 2. DATE

1. After the beginning of the fourteenth century W. S. *ie* becomes *e* in the London dialect.<sup>44</sup> Throughout the poem *here* and *herde* represent W. S. *hieran*. This sets the earlier time limit for the poem.

2. That the poem is comparatively late we may infer from the fact that the final *e* is not pronounced. Scansion shows that the *e* is no longer necessary for inflectional purposes. *Grene*, 57, rimes with *eyen*, 59; *bolde*, 11, (an adjective modifying a singular noun) with *olde*, 9, (an adjective modifying a plural noun); *bolde*, 17, (an adjective modifying a singular noun) with *wolde*, 19; *bolde*, 115, (an adjective modifying a singular noun) with *tolde*, 113; *fast*, 50, (an adjective modifying a singular noun) with *laste*, 52, (an infinitive); *longe*, 357, (an adjective modifying a plural noun) with *stronge*, 359, (an adjective modifying a singular noun); *pleasaunte*, 434, (an adjective used as the predicate of a singular verb) with *wante*, 436; *wente*, 450, with *sacrament*, 452; *sacrament*, 462, with *spente*, 464. The rimes also indicate the late pronunciation of the vowels: *degre*, 14, rimes with *curtesy*, 16; *departe*, 110, with *herle*, 112; *curtesye*, 149, with *countrie*, 151; *undertake*, 278, with *breke*, 280; *se*, 374, with *die*, 376; *true*, 53, with *shewe*, 55.

<sup>38</sup> Kaluza, ii, p. 13, §204, 17; Morsbach, p. 17, 19; Wyld, "Dialects," p. 121, (17).

<sup>39</sup> Kaluza, ii, p. 13, §204, 18; Morsbach, p. 17, 19; Wyld, "Dialects," p. 120, (16) (1).

<sup>40</sup> Cf. Morsbach, *Schriftsprache*, pp. 142 ff.; Wyld, "Dialects," p. 120, (16), (1).

<sup>41</sup> Kaluza, ii, p. 13, §204, 19; Morsbach, p. 17, 17; Wyld, "Dialects," p. 120, (16) (2).

<sup>42</sup> Kaluza, ii, p. 13, §204, 22; Morsbach, p. 17, B. 3; Wyld, "Dialects," p. 121, (18).

<sup>43</sup> Kaluza, ii, p. 162, §§319-325; Wyld, "Dialects," pp. 121-122, (19), (20).

<sup>44</sup> Wyld, *History*, p. 110, §170.

3. Other considerations listed above which set the date toward the end of the fifteenth century are these:

a) O. E. *ð* does not become *ü* until the end of the fifteenth century. Since the poem retains the *o* forms, it can not have been composed much later than the third quarter of the century.

b) The ending *es* for the third person singular of the present indicative is very rare in the London dialect of the time.

c) The fact that pronouns and nouns are no longer declined according to the characteristic Middle English grammar argues for the later date. Note especially the genitive plural *theyr*.

### III HISTORICAL SURVEY

#### 1

Although the *Knight of Curtesy* has been printed in the several collections named in Section I, not one of these editors has studied the folklore origins of the English poem or its relation to European literature. Ritson, Child, and Hazlitt, refer to *Li Roumans dou Chastelain de Couci*,<sup>1</sup> the *Châtelaine de Vergi*,<sup>2</sup> Boccaccio's novel of Guiscardo and Ghismonda,<sup>3</sup> the Biography of the Provençal troubadour Guilhem de Cabestaing,<sup>4</sup> the story of the Spanish Marquis d'Astorga,<sup>5</sup> and the *Loi d'Ignaurès*,<sup>6</sup> are mentioned also. But the development of the Middle English romance from its continental analogues has not been traced. That the story of the eaten heart was current we know from the list quoted by Ahlström:<sup>7</sup>

1. Guirun (cited by Thomas, *Tristan*) about 1150.<sup>8</sup>
2. The Biography of Guilhem de Cabestaing.<sup>9</sup>
3. Linaure, a Provençal troubadour, whose history is referred to by Arnaut Guilhem de Marsan in his *Ensenhamen*. About 1190.
4. *Ignaurès*. North French lay.
5. Konrad von Würzburg, *Das Herze*. (Second half of xiii century.)<sup>10</sup>
6. Jakemes Makes,<sup>10</sup> *Li Roumans dou Chastelain de Couci*. (End of xiii century.)
7. Story of the count of Ariminimonte in *Cento novelle antiche*.
8. Boccaccio's novel of *Messer Guiglielmo Rossiglione e Messer Guiglielmo Guardastagno*. (*Decamerone*, iv, 9.) About 1350.
9. Boccaccio's novel of *Guiscardo e Ghismonda*. (*Decamerone*, iv, 1.) About 1350.
10. German meister song of Reinmann von Brennenberg and the duchess of Austria.
11. Story in *Sermones parati de tempore et de sancti* (cxxxiv).

<sup>1</sup> Ritson (G), iii, 172; Child, i, 188; Hazlitt, ii, 65. They believe "Curtesy" to be a corruption of "Couci."

<sup>2</sup> Ritson (G), iii, 173; Child, i, 188.

<sup>3</sup> Child, i, 189; Hazlitt, ii, 66.

<sup>4</sup> Ritson (G), iii, 173; Child, i, 189.

<sup>5</sup> Child, i, 189.

<sup>6</sup> Child, i, 189.

<sup>7</sup> Ahlström, *Studier*, 127-129. Translated by Matzke, M.L.N., xxvi, 1-2.

<sup>8</sup> Ahlström, 127, "1. Guirun. Bekant i England ca. 1150."

<sup>9</sup> Sainte-Palaye, *Histoire littéraire des Troubadours*, i, 134-153.

<sup>10</sup> Matzke gives the name of the author of this poem as "Jakemes Makes," (M.L.N., xxvi, 2). Ahlström, from whom Matzke is translating, has the form "Jakemes Sakesep." In the list from which Ahlström compiled the list cited above, Patzig spells the name "Jacemes Sakesep," (*Zur Geschichte des Herzmäre*, 7.) Gaston Paris, whose study in *Histoire Littéraire de la France*, xxviii, 352-390, "Jakemon Sakesep Auteur du Roman du Châtelain de Couci," is the most authoritative investigation of the subject, has established the spelling as "Jakemon Sakesep."



12. Story of the Spanish Marquis d'Astorga and the Countess d'Aulnoys (*Mémoires de la cour d'Espagne.*)
13. Swedish popular song. *Herlig Fröjdenberg and Fröken Adelin.*
14. A modern Indian story of the Raja Rasálu.

Patzig<sup>11</sup> has a longer list of citations, which also prove the popularity of the story.

## 2

The question as to what relations exist between these stories has been the subject of great dispute. Before considering the development of the *Knight of Curtesy*, it seems best to summarize briefly the data about the European versions of the Eaten Heart Legend. When he wrote his study of *Li Roumans dou Chastelain de Couci* for the *Histoire Littéraire*,<sup>12</sup> Gaston Paris advanced the theory that the folklore elements in the Old French romance were of Celtic origin.<sup>13</sup> When, however, the Reverend Charles Swynnerton, a Bengal chaplain, published four legends of the Punjab hero, Raja Rasálu, in the *Folk-Lore Journal*,<sup>14</sup> M. Paris adopted the theory that the story was of oriental origin.<sup>15</sup> This theory Patzig supported in his study, *Zur Geschichte der Herzmüre*. In opposition, Ahlström<sup>16</sup> supported the theory of Germanic origin. Beside these theories as to the folklore source of the legend, they advanced various other hypotheses to trace the development of *Li Roumans dou Chastelain de Couci* from a lost Provençal poem, from Guîlhelm de Cabestaing, and from the *Lai de Guirun*. Charts, which follow on the next page, will represent these theories more clearly.<sup>17</sup>

None of these explanations, however, seems adequate. In two studies,<sup>18</sup> Matzke advances the following theory:

(1) In the first study Matzke analyzes the similar elements in the Indian story of Rasálu, the Biography of Guîlhelm de Cabestaing, and Boccaccio's novel of *Messer Guiglielmo Rossiglione e Messer Guiglielmo Guardastagno*: i. e., the lover is slain by the husband; and the lady kills herself by leaping from the window of the room where the awful meal was eaten. From this analysis Matzke establishes a relation by which both the Indian folk tale and Boccaccio's novel are referred to a common source.

(2) In the second study, Matzke shows that, contrary to the opinion of Beschnidt,<sup>19</sup> who held that the *Chronique* derives from *Li Roumans*, and contrary to that of Gaston Paris,<sup>20</sup> who held that the prose is a summary of the romance, the chronicle and the romance are both derived from a common source, which he names Y.

<sup>11</sup> Patzig, 6-8. See Appendix to Section III.

<sup>12</sup> Vol. xxviii, 352-90.

<sup>13</sup> *Romania*, viii, 343-373.

<sup>14</sup> *Folk-Lore Journal*, i, 129-152, "Four Legends of King Rasálu of Sialkot."

<sup>15</sup> *Romania*, xii, 359-363.

<sup>16</sup> *Studier*, 130-143.

<sup>17</sup> Matzke, M.L.N., xxvi, 2.

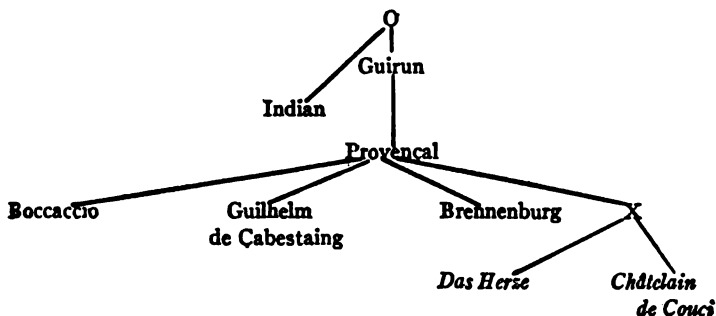
<sup>18</sup> "Legend of the Eaten Heart," M.L.N., xxvi, 1-8. "The Roman du Châtelain de Couci and Fauchet's *Chronique*," A. Marshall Elliott Studies, i, 1-18.

<sup>19</sup> Beschnidt, *Die Biographie des Troubadours Guillelm de Cabestaing*, Marburg, 1870.

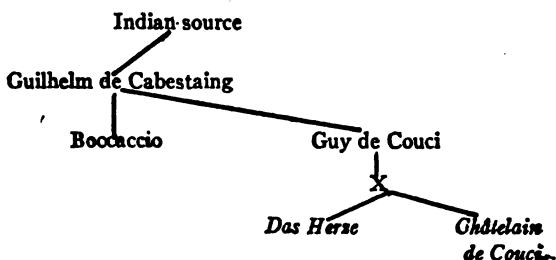
<sup>20</sup> *Romania*, viii, 369.

<sup>21</sup> Hauvette "La 39e Nouvelle du *Décameron* et la Légende du 'Coeur Mangé,'" *Romania* xii, 184-205.

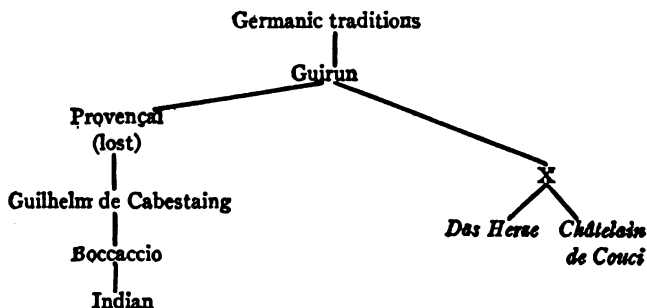
Paris adopted the following relation:



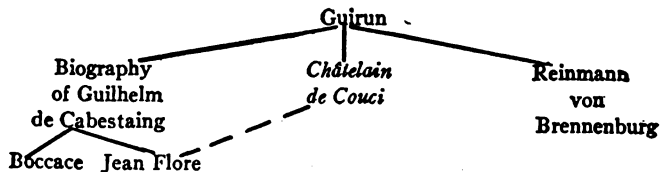
Patzig's outline is as follows:



Ahlström has the following system:



Hauvette<sup>21</sup> has another scheme:



That the *Chronique* does not derive from *Li Roumans*, Matzke proves by the following argument:

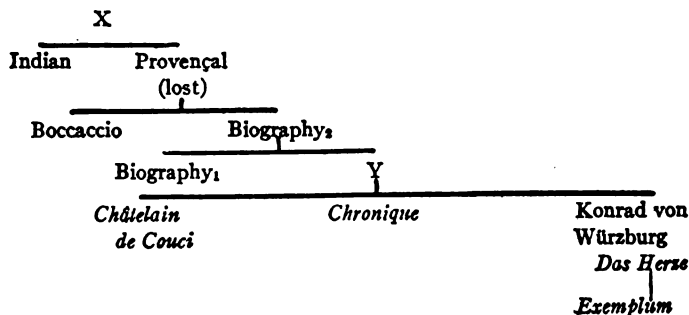
a) The differences in the two versions are fundamental. In the *Chronique* Regnault de Couci is a *chevalier en armes* and of his profession as trouvère there is no hint. The love-token which the lady of Fayel gives him is (not a braid of hair but) "ung las de soye moult bel et bien fait, et y avoit de ses cheveux ouvrez parmi la soye." The arrow which causes his death is not poisoned; and he dies on land and not at sea as in the romance. The letter which he sends with his heart he writes himself. When the heart has been eaten, the lady praises its taste only in response to her husband's question. When she learns the true nature of the food she has eaten, she does not swoon, as does the lady of the romance, but goes to her chamber and there dies of grief. In *Li Roumans* the hero is both trouvère and knight; he is sent on the Crusade by a ruse of the husband; he is wounded *d'une quarel envenimé*; and he dies on the ship which is bearing him home to France. These differences Matzke considers evidence of the existence of another version of the Châtelain de Couci story.

b) That this lost version of the story is older than and independent of *Li Roumans* he believes because the literary form of the poem, namely, the verse *roman d'aventure*, would have prevented the composition of a prose version differing from the metrical romance in such essential details as those outlined above. Since the *Chronique* differs substantially from *Li Roumans*, this proves that the prose is derived from an older version, now lost.

c) In a similar manner he concludes that the arguments which prove that the *Chronique* is not based on *Li Roumans* will hold as proof that *Li Roumans* is not based on the *Chronique*; for the differences which make it impossible to believe that the *Chronique* summarizes the romance make it impossible to believe that the romance followed the outlines of the story as related in the prose *Chronique*.

d) Matzke holds that there is evidence for believing that the older form of the story, which he designates as Y, stood in close relation to the Provençal Biography; for there also the cruel husband is punished by his wife's relatives. Since a closely allied ending is found in the Indian version published by Swynnerton, in the story of the Raja Rasálu, its reappearance can not be accidental.

The conclusions derived from these studies Matzke expresses in the following chart:<sup>23</sup>



<sup>23</sup> A. Marshall Elliott Studies, i 18.

SUMMARY: A survey of the material used in studying the *Eaten Heart Legend* shows these points: (1) In folklore there was probably some such source as is called X above. (2) From this source developed an Indian folk tale of Raja Rasálu and a lost Provençal story, which was in turn the ancestor of the novels of Boccaccio and of the *Biography*. (3) From *Biography*, *Biography*, developed, as did also a lost version, known as Y. (4) From Y are derived *Li Roumans dou Chastelain de Couci*, the *Chronique*, and a German tale, *Das Herze*. (5) From Konrad von Würzburg's tale comes an exemplum.

## 3

The problem which now arises is to establish what relation, if any, exists between the Middle English poem, the *Knight of Curtesy*, and its European parallels. (1) Does the English poem derive from the two French versions? (2) From Boccaccio? (3) What relation exists between the English poem and the *Châtelaine de Vergi*, so that Ritson and Child should refer to the latter in their introductions? (4) Could *Das Herze* or the *Biography* have been the direct source? (5) Is there any evidence of direct influence from Oriental folklore?

The fifth question can be treated briefly. So far as I can see, there are no direct borrowings from the Orient. That the story should have come directly from the East into English literature seems improbable, considering the usual progress of folk tales across the European continent to England.

It seems clear that *Das Herze* was not the source of the English poem; for the outlines of the two plots vary considerably. Moreover French literature exerted a greater influence upon English romance than did the German minnesingers. As for the possibility of the *Knight of Curtesy* deriving directly from a lost Provençal *Biography*, such an explanation seems scarcely reasonable when one considers that the English poem was written at a comparatively late date<sup>22</sup> and that the poet probably had access more readily to the courtly poetry of northern France than to that of Provence, written much earlier.

As to the third question, what relation exists between the *Knight of Curtesy* and the *Châtelaine de Vergi*, there is some confusion. The French poem is widely known<sup>24</sup> and deals with the love affair of a knight and the *Châtelaine de Vergi*. The wife of the knight's liege lord, enamored of the knight, entreats his love; when repulsed, she tells her husband that the knight has been annoying her with his advances. To clear himself, the knight reveals to his lord the secret of his love for the *Châtelaine*, which he has sworn never to disclose. After certain complications, (more of sentiment than of plot,) the *Châtelaine* dies of grief because he has broken his word and discovered their love to the world. This story has been connected with the story of the *Châtelain de Couci*, and the lady of Faïel has been identified with Gabrielle, *Châtelaine de Vergi*. From this theory the idea has grown up that the Middle English poem uses material from the *Châtelaine de Vergi*. However I find no proof for such conjectures. Neither the French analogues of the English romance nor the *Knight of Curtesy* itself show traces of such hypothet-

<sup>22</sup> Section II, 2 above.

<sup>24</sup> Lorenz, *Die Kastellanin von Vergi in der Litteratur Frankreichs, Italiens, der Niederlande, Englands und Deutschlands, mit einer Übersetzung der altfranzösischen Versnovelle und einem Anhang: Die "Kastellan von Couci"-sage als "Gabrielle de Vergi"-légende*, Halle, 1909.

ical influence. There is indeed an episode in *Li Roumans dou Chastelain de Couci* which resembles the main motivating episode of the *Châtelaine de Vergi*, namely, in both poems the secret love affair is revealed by a jealous woman, who has been repulsed by the lover.<sup>25</sup> But this seems to be the only point of resemblance. In the English poem there is not even this episode. The manner of the lady of Faguell's death is identical with that of the *Châtelaine de Vergi*: they both die of grief. But the cause is very different: in the second story the knight has broken a convention of the Court of Love, but he is alive and still loves his lady; in the first he is dead. Considering the facts that the outlines of the two stories resemble each other at no other point and that death for love's sake is the common property of story-tellers, as witness the *lais* of Marie de France, it seems fairly certain that the *Knight of Curtesy* was not influenced by the *Châtelaine de Vergi*.

The next point to consider is whether the *Decameron* was the source of the *Knight of Curtesy*. English poetry has been greatly influenced by Boccaccio; many instances of borrowings from his works have been studied in detail. Yet probably the *Decameron* did not affect English literature until the fifteenth century. In the case of the poem under discussion, conditions were favorable for borrowing. Two versions of the Eaten Heart Legend occur in the *Decameron*,<sup>26</sup> the story of Guiscardo and Ghismonda, and the story of Messer Guiglielmo Rossiglione e Messer Guiglielmo Guardastagno. There was actually printed in 1532 (over thirty years before the time limit set for the printing of the romance) a translation of the first novel of the fourth day of the *Decameron*.<sup>27</sup> That the Middle English romance is comparatively late one assumes from the fact that it is printed in the sixteenth century; this assumption is corroborated by the linguistic tests which place the date of the poem's composition in the third quarter of the fifteenth century. Conditions were, therefore, favorable for borrowing: there were two versions of the eaten heart story in the *Decameron*; one of these versions had been translated into English before the time limit set for the printing of the *Knight of Curtesy*; the date of the poem's composition is later than that of the first influence of the *Decameron* in England. Yet in spite of these facts there does not seem to have been any direct influence on the Middle English poem from Boccaccio's novels or from the translation. The story of Guiscard and Sigismund belongs to a different group of the Eaten Heart Legend, that group which Patzig<sup>28</sup> classifies as "Der Geliebte wird vom Mann bezw. Vater getötet, und die Frau endet auf andere Weise als durch Sturz (Gram, Gift, Hunger, Kloster)," whereas the English romance is classified as belonging to the fourth group, "Der ferne Geliebte befiehlt nach seinem Tode der Frau sein Herz zu bringen; die Frau stirbt vor Gram." That is, in the Guiscardo story, the lover is killed by the father of his lady, and she drinks poison; in the *Knight of Curtesy*, the lover is killed fighting in the crusades,

<sup>25</sup> Matske, *A. Marshall Elliott Studies*, i, 15-16.

<sup>26</sup> iv, 1 and 9.

<sup>27</sup> "*Guystarde and Sygysmonde*: Here foloweth the amorous hystory of Guystarde and Sygysmonde, and of theyr dolorous deth by her father, newly trãlated out of laten in to engyshe by Wyllym Walter seruant to syr Henry Marney Knyght chaunceler of ye duchy of Lancastre. . . . Thus endeth the amorous history of Guystarde and Sygysmonde. Imprinted at London in Fletestrete at the sygne of the Soone by Wynkyn de Worde. In the yere of our lorde. MCCCCXXXII." Reprinted in the *Life of Saint Ursula. Guiscard and Sigismund*. London, 1818. Shakespeare Press. This poem comprises 644 lines, written in seven-line stanzas, riming ababbcc.

<sup>28</sup> See Appendix to Section III.

and his lady dies of sorrow. Moreover there are minor elements of plot which differ from those of the English poem: The king himself discovers the love affair; he then orders Guiscard imprisoned and killed and has his heart taken uncooked in a gold cup to Sigismund. These details obviously differ from those of the *Knight of Curtesy*, where the lover is observed by a spy, is killed in the Holy Land, and his heart served up to his lady, cooked in the "daintiest wise."<sup>29</sup> Nor does the ninth novel of the fourth day seem to have exerted more influence on the English romance. This story Patzig<sup>30</sup> classifies as "Der Frevler wird vom Mann erschlagen, und die Frau stürzt sich herab." In this tale the husband waits in ambush for the lover, who is his familiar friend, and kills him; when the lady learns of his death, she leaps from the castle window. From these facts it does not seem probable that the *Decameron* influenced the English poem.

We have left for consideration the first question, Does the *Knight of Curtesy* derive from *Li Roumans dou Chastelain de Couci*, from the *Chronique*, from both, or from a lost French source? Before beginning my analysis of this problem, I shall outline the plots of the stories referred to.

*Li Roumans dou Chastelain de Couci* is accessible in the edition of Crapelet, published in 1829. In addition to the romance, which comprises 8244 four-stress lines, written in riming couplets, Crapelet's edition contains a prose translation, "L'Histoire du Châtelain de Coucy et de la Dame de Fayel."<sup>31</sup> Briefly the story of the romance is as follows:

Renaut, Châtelain de Couci, loves *la dame de Faiel*. At first she repulses his advances, but finally she is won by his knightly fame and deeds. When the lady grants Renaut her love, every effort is made to keep the affair secret and to make it appear that Yzabel, the lady's maid, is the châtelain's love. Another lady falls in love with Renaut. When he repulses her, she discovers and reveals his secret love affair to the lord of Faiel, who then spies on the lovers' meetings. Yzabel is sent away; and the châtelain can no longer visit the lady of Faiel on this pretext. Gobert, the châtelain's squire, pretending to act as the husband's spy, still comes to the castle. Renaut is brought to his lady disguised as a wounded knight. On a pilgrimage to Saint-Maur-des-Fossés, the lady while passing through a ford falls into the water and is taken to a mill to await dry clothing. There Renaut is expecting her. The husband, angered that his schemes to keep the lovers apart are of no avail, announces to his wife that he is going to the crusades and that she must accompany him. In the guise of a merchant, the châtelain comes to the castle of Faiel and is told of the husband's plans. He goes to England and joins Richard's army. Then the husband declares he has reconsidered his plans and will remain at home. As a blind beggar, Renaut comes to bid his lady adieu. She gives him a braid of hair as a love-token. After two years' fighting, Renaut is wounded by a poisoned arrow. When the wound fails to heal, he sets sail for France, to see his lady once more before his death. As he feels death approaching, he orders Gobert to cut his heart from his body when he is dead and carry it in a box together with a letter and the braid of hair to the lady of Faiel. He dies and is buried at Brindisi. As Gobert nears the castle of Faiel, he is met by the husband, who suspecting a love-message, forcibly gains possession of the box and drives the squire away. The lord returns to his home and has the heart prepared for the lady's dinner. Of her own

<sup>29</sup> Though the story of Guiscardo and Sigismunda did not influence the *Knight of Curtesy*, we have a direct descendant in the ballad, "Lady Diamond," a poem of 44 lines, variously called "Lady Dismal" and "Lady Daisy," both names which Professor Child believed to be corruptions of *Gismondia*. (*English and Scottish Ballads*, Riv. Ed. vol. ii, bk. iv, 382-383.) See also Child's *English and Scottish Popular Ballads*, Boston and N. Y. 1894, V, part i, 29-38, no. 269 and part ii, 303.

<sup>30</sup> See Appendix to Section III.

<sup>31</sup> *Li Roumans*, 275-427.

volition she praises the dish, is told that it is Renault's heart, and for proof is shown the letter and the braid. She swoons and dies. To atone for his cruelty her husband has her buried with great honor; but he is forced to leave the country by his wife's family. He goes to the Holy Land; after a long absence he returns to France and soon dies.<sup>22</sup>

The story as given in the *Chronique*<sup>23</sup> is simpler:

There lived in the time of King Philip and King Richard of England a most gentle and valiant knight at arms, who was named Regnault de Couci and who was the Châtelain de Couci. He loved the lady of Faiel. Yet for pure love of arms he went to the crusades, though he regretted greatly leaving his love. Fighting the Saracens, he was wounded by an arrow; and from that wound he soon died. At his death he grieved greatly; and, calling his esquire to him, he said, "I pray you, when I am dead, take my heart and bear it to my lady of Faiel; wrap it in this long braid of hair." Then he delivered him the lock of hair and a little jewel-case in which he kept the jewels and gems which his lady had given him, bidding him to carry them always for love and souvenir of her. When the chevalier was dead, the esquire took the jewel-case. Opening the body, he cut out the heart; then he prepared it with spices and, together with the braid, the casket, and a letter which Regnault had written with his own hand, placed it in a box. When he reached France, he traveled toward the land where the lady dwelt; near her home, he met the lord of Faiel, who knew him well. The lord seized and gripped the squire till he cried out for mercy. To him the lord said: "Either I will kill thee or thou tellest me where is the châtelain!" The squire told him all that had passed. And because the lord believed him not and would have killed him, the squire showed him the box. Then the lord of Faiel took the box and bade the squire begone from that land. The lord hastened to his cook and ordered him to prepare the heart in the best wise he knew. The cook prepared the viand; at dinner it was served to the lady. When she had eaten, her husband questioned her: "Lady, hast thou eaten a delicate morsel?" And she replied that she had eaten a delicate morsel. He said to her: "I have had prepared for thee a viand which thou loved much." The lady could not think what this was and did not answer. Her husband said to her: "Knowest thou what thou hast eaten? . . . Know that thou hast eaten the heart of the Châtelain de Couci!" Because she would not believe this, he gave her the box and the letter. When she saw the well known writing, her color began to change; and she said to her lord: "True it is that this viand I have loved much. And I believe that he whose heart it was must be dead, the most loyal chevalier in all the world. Thou hast made me eat his heart; it is the last food I shall ever eat. Nor shall I ever eat so noble food again. It is not right that after such delicate meat I should eat other food, and I swear to thee I shall never eat other food after this!" And she left the table and went to her chamber, grieving greatly. And in this same grief and dolour, she finished her life and died. Therefore was the lord of Faiel sad; but he could not remedy the matter, nor could any man or woman in the world. This story was known throughout the land and a great war was made by the lady's friends, which at the last the king ended. Thus end the loves of the Châtelain de Couci and the Lady of Faiel.

The *Knight of Curtesy* may be summarized as follows:

In Faguell dwell a lord and his lady; also the noble Knight of Curtesy. Hearing of the knight's prowess and renown, the lord of Faguell invites him to his court. The knight and the lady love each other. One day in the garden they discover each to the other their love, vowing to love always as brother and sister. A spy overhears their speech and discloses their secret to the lord of Faguell. The lord makes a great feast to which he bids all his knights. During the course of the meal, he says to the Knight of Curtesy that it is not fitting that a knight should stay at home by the fire, he should seek adventures. The knight replies that he will do so for his

<sup>22</sup> Cf. M. L. N., xxvi, 7.

<sup>23</sup> Fauchet, *Recueil de l'origine de la langue et poésie Française*, 124-128. See Appendix.



lord's sake and for his lady. After dinner he makes ready his horse and his harness. The lady gives him a lock of hair to wear on his helm. The knight rides forth by dale and down towards Rhodes. In Lombardy he meets a dragon and finally kills it; being wounded in the encounter, he goes to a nunnery and there is healed by a surgeon. At Rhodes he fights against the Saracens. In one great battle he kills a Saracen chief and is then attacked by twelve Saracens in a rout; they wound him mortally. He calls his page and bids him bear to his lady his heart wrapped in the lock of hair. The page is met by the lord of Faguell, who takes the heart and the hair. The lord goes home and orders his cook to prepare the heart. When the lady has eaten the heart, her husband tells her she has eaten the heart of him to whom she gave her hair. She rises and goes to her chamber, confesses, receives the Host, and lays her down to die. She laments the knight's death and reproaches her husband, who she thinks has slain the knight. He begs her forgiveness and it is freely granted. She protests that she has not loved the knight sinfully and declares that she will never eat other meat. Thus she dies. And the poem ends on the following pious note:

Wyth that the lady, in all theyr sight,  
Yelded up her spyrit, making her mone;  
The hyghe God, moost of myght,  
On her haue mercy and us echone!<sup>24</sup>

When we analyze the elements of the plots outlined above, we find a confusion similar to that which exists among the European representatives of the Eaten Heart Legend. (1) In some cases the *Knight of Curtesy* borrows from the *Chronique*, (2) in others from *Li Roumans*, (3) in yet others from both romance and prose; (4) in some cases the English version differs from both *Li Roumans* and the *Chronique*; and (5) in other cases incidents are related which do not occur in the French.

(1) In the case of borrowings from the *Chronique* the evidence is clear. The resemblances are too close to be accidental.

a) The first instance refers to the character and occupation of the lover.

<i>Chronique</i>	<i>English</i>	<i>Li Roumans</i>
The lover is "ung aultre moult gentil gallart preux chevalier en armes."	The lover is <i>bolde, wyse, and hardy</i> , "the noble Knight of Curtesy." <sup>25</sup>	The Châtelain de Couci is called a valiant knight, <sup>26</sup> yet the emphasis is on his identity with the trouvère, Gui de Couci; throughout the poem, he composes and sings songs to his lady. <sup>27</sup>

<sup>24</sup> 501-504.

<sup>25</sup> l. 16. Ritson (353-354) speaks of the title, "Knight of Curtesy," as a corruption of "Couci," in *Li Roumans* (l. 62) occurs the description, "Biaus fu, cortois, plains de savoir."

<sup>26</sup> ll. 59-74.

<sup>27</sup> ll. 364-408, 820-859, 2505-2626.

## b) The description of the knight's death:

<i>Chronique</i>	<i>English</i>	<i>Li Roumans</i>
Fighting Saracens, Regnault is wounded "d'un quarel." He orders his squire to cut out his heart after he is dead, and carry it wrapped in the braid of hair to his lady.	The knight is wounded mortally in an encounter with the Saracens. He orders his page to cut out his heart (after he is dead) and bear it, wrapped in the hair, to his lady. <sup>38</sup>	The châtelain, fighting in Richard's army against the Saracens, is wounded by "un grant quarel envenime." His wound fails to heal and he takes ship for France. As he feels death approaching, he commands Gobert, his squire, to take to the lady of Fafel his heart, which the squire is to cut from his body after his death, the braid of hair which she gave him as a keepsake when he departed for the crusades, and a letter which he dictates to a clerk. <sup>39</sup>

## c) The lady's behavior when she learns what meat she has eaten:

<i>Chronique</i>	<i>English</i>	<i>Li Roumans</i>
When the lady learns that she has eaten the châtelain's heart, at once she leaves the table and goes to her chamber. There she dies.	"Up she rose wyth hert full wo And streight up into her chambre wente." <sup>40</sup>	The lady swoons, is carried to her bed, and dies. <sup>41</sup>

(2) The instances cited above indicate that the English author used the *Chronique* for his source. Yet there is one episode in the English romance's plot that follows the French romance rather than the French prose. In both romances the lover is forced to leave the court by the suspicious husband.

<i>Chronique</i>	<i>English</i>	<i>Li Roumans</i>
Regnault joins the crusades "pour ce qu' il exercitoit voutentiers les armes"	The lord of Faguell, made suspicious by a spy's story, tells the knight he should be out in the world, seeking knightly adventures. The implicit order, coupled with the slur on his courage, forces the knight to go. He does not set forth to join the crusades; but in the course of his wanderings he comes to Rhodes, where he engages in the crusades as a chivalrous adventure. <sup>42</sup>	The lord of Fafel plots to rid himself of the châtelain. Yzabel is sent away so that Renaut will have no pretext for visiting the castle. When, by divers tricks, the châtelain outwits the husband and continues to see the wife, the husband hits upon a scheme to separate the lovers. He announces that he is going to the crusades and that his wife must accompany him. When Renaut hears of this, he goes to England and there joins Richard's army. Then the lord of Fafel proclaims his decision not to go upon the crusades. Renaut is obliged to go. Thus the husband rids himself of an unwelcome neighbor.

<sup>38</sup> ll. 375-384. The poem does not expressly state how the knight is wounded, but the implication is that he receives his death-wound either from a sword or lance.

<sup>39</sup> 7508-7874.

<sup>40</sup> 449-450.

<sup>41</sup> 8073-8138.

<sup>42</sup> 145-152.

The French episode is more elaborate than the English; yet in each version the same motive is used to bring about the lover's departure from court, namely, a suspicious husband's jealousy. In the *Chronique* Regnault joins the Crusade because he likes to fight.

(3) The third phase of the analysis deals with those elements that are common to the romance and the prose:

a) The love-token which the lady gives the knight when he leaves the court:

<i>Chronique</i>	<i>English</i>	<i>Li Roumans</i>
"ung las de soye moult bel et bien fait, et y avoit de ses cheveux ouvrez parmi la soye dont l' euvre sembloit moult belle et riche dont il lyoit ung bourrelet moult riche par dessus son heaulme et avoit loinz pendans par derriere a gros boutons de perles."	(She) "cut of her here bothe yelow and bright." "Were this . . . Upon your helme, moche curteyse knight." (He), "one his helme it set on hye With rede thredes of ryche golde." <sup>46</sup>	"D'un es forces qu'ot aprestées A errant ses tresces copées, Et estroitement les ploia; En cendal les envelopa, Et puis li donne, et cilz les prent Qui li dist que songneusement Les gardera pour soie amour Tant qu'il sera mis au retour." <sup>46</sup>

b) The husband meets the messenger and takes away the heart by force:

<i>Chronique</i>	<i>English</i>	<i>Li Roumans</i>
The lord of Faïel meets the esquire in the wood near his castle and gets possession of the love-token by the use of threats of death.	The lord of Faguell out hunting, meets the page, and forcibly secures the heart, threatening death if it is not surrendered. <sup>47</sup>	Gobert hastens to the vicinity of Faïel; there he waits a favorable time to deliver his message and gift to the lady. As he goes through the outlying forest, the lord sees and recognizes him. He threatens Gobert with death by hanging if he does not tell him of any news or message he may have of Renaut. Gobert answers that the châtelain is dead and buried at Brindisi. To prove his master dead Gobert gives up the letter and the box containing the heart. <sup>48</sup>

c) The cooking of the heart:

<i>Chronique</i>	<i>English</i>	<i>Li Roumans</i>
"Et le seigneur vint a son queux et luy dist qu' il mist ce cueur en si bonne manyere et l'apparellast en telle confiture que on en peut bien menger."	"Coke . . . Dresse me this herte . . . in the deintiest wise that may be. Make it swete and delycate to eate For it is for my lady bryght" <sup>47</sup>	"Son mestre queus mist à raison Et li commande estroitement . . . De cest cueur un autre feras Dont tu ta dame serviras Tant seulement, et non autrui Li mengiers fu très delitables." <sup>48</sup>

<sup>46</sup> 178-180, 205-208.

<sup>47</sup> 7344-7351.

<sup>48</sup> 389-416.

<sup>46</sup> 7875-7996.

<sup>47</sup> 417-424.

<sup>48</sup> 8000-8017.

(4) The fourth division of this analysis treats of the episodes which are used in all three accounts, but which in the English differ in detail from the French.

a) In *Li Roumans* the love of the châtelain and the lady is admittedly physical; the devices by which the meetings are arranged are proof of this. Moreover the poem is in accord with the Court of Love convention. In the *Chronique* we have no reference to this point; there is not even mention of kisses when the lovers part, whereas the romance emphasizes this feature of the farewell and of their whole relation. It can be argued that the prose version also is in accord with the convention of courtly love; yet it seems that there is no evidence to support this point. Indeed it is customary for the typical medieval romantic tale to describe the meetings of its hero and its heroine minutely and to make it plain to the hearer that that physical consummation of love which the sympathetic audience wishes for the lovers has actually been effected. Therefore it is probable that the *Chronique's* omission of such details indicates quite certainly that in this particular version the love-affair was platonic. There is no doubt about this point in the *Knight of Curtesy*; the repetition of the word "chastity"<sup>49</sup> seems a trick of the author to win sympathy for the unjustly accused lovers.

b) The second episode in this class is the circumstance by means of which the husband learns of the love-affair. In the *Chronique* there is no need for this episode, because the knight has gone to the wars for the pure love of fighting. In *Li Roumans* the husband suspects an *amour* and schemes to be rid of the châtelain. In the English poem the knight and the lady are overheard talking in the garden by a person whom the author calls a spy, but who from the context seems to be no more than a maliciously minded but accidental eavesdropper.<sup>50</sup>

c) The manner of the knight's death.

<i>Chronique</i>	<i>English</i>	<i>Li Roumans</i>
"Ce chastelains fut feru d'un quarel ou costé bien avant, du quel coup il luy convint mourir."	They laid on him on every side "Wyth cruell strokes and mortall; They gaue him woundes so depe and wide That to the grounde downe did he fall." <sup>51</sup>	Renaut dies from the effects of a wound dealt by "un grant quarel envenimé." <sup>52</sup>

d) The lady's behavior after she has eaten the heart:

<i>Chronique</i>	<i>English</i>	<i>Li Roumans</i>
"Quant elle ot mengé le seigneur luy demanda: 'Dame, avez vous mengé bonne viande?' . . . Et celle luy respondy qu'elle avoit mengé bonne."	"Whan the lady had eaten wele Anone to her the lorde sayd there, 'His herte haue ye eaten, every dele, To whome you gaue your yelowre here.'" <sup>53</sup>	"Du cuer seul la dame servirent, Et de l'autre partout offrirent; Chascuns volentiers en menja, La dame moult ces més loua, Et li samble bien c'onques mais Ne menga plus savoureuxmés." <sup>54</sup>

<sup>49</sup> 87-104.

<sup>50</sup> 105-124.

<sup>51</sup> 369-372.

<sup>52</sup> 7511.

<sup>53</sup> 437-440.

<sup>54</sup> 8023-8028.

The *Chronique* and *Li Roumans* have a detail which has been omitted in the English version, which ends at the lady's death. In the *Chronique* the lady's friends war against her husband and are pacified only by the king. In *Li Roumans*<sup>85</sup> her parents want vengeance, but finally are reconciled. In both versions the husband goes to the Holy Land; when he returns to France, he soon dies.

(5) Last of all, we have to consider the episodes which have been added to the English romance. Of course, it is possible that these additions come indirectly from Boccaccio or a lost Provençal source. On investigation, this seems not to have been the case. There are no striking resemblances to prove that the English poet was influenced directly by the Italian or by the Provençal.

a) In the *Chronique* and *Li Roumans* the châtelain lives near the castle of Faiel and calls as a matter of courtesy. In the *Knight of Curtesy* the lord of Faguell, hearing of the knight's fame, entreats him to come to his court, offering him rewards and gifts.<sup>86</sup> However this, strictly considered, might be deemed an elaboration of the French versions. The two episodes which I list next are clearly additions.

b) The first is the knight's fight with the dragon.<sup>87</sup> This does not appear in the French stories at all, so far as I have been able to discover. It may, therefore, be considered an insertion from current folklore.

c) The second episode that has been added is contained in two lines:

She confessed her devoutly tho  
And shortly receyued the sacrament.<sup>88</sup>

I have already referred to the parallel passages in the French, describing the lady's death. There is no reference there to such a devout culmination of her life.

d) Besides these additions to the plot, there is a slight difference in the manner in which the lady's laments over her separation from the knight are uttered. In the *Chronique* there is no record of any complaints. In *Li Roumans* the lovers complain and lament as the time of the knight's departure draws near.<sup>89</sup> In the *Knight of Curtesy* the laments occur as abrupt digressions. The knight has reached Rhodes and is welcomed by the besieged Christians in the city.

So for this time I leue them there,  
And tourne to his lady bryght  
Which is at home wyth wofull mone.  
Sore morned she both day and night,  
Sayenge, 'Alas! my loue is gone!'<sup>90</sup>

And so for some seven stanzas more the lady laments her knight's enforced absence. The value of these additions I shall discuss when I study the poem as literature. At present it is enough to know that the poem does contain material which it could not have got either from the *Chronique* or *Li Roumans*.

When the sources of the Middle English poem are summed up, the following confusions appear: (1) The poem uses material from both the *Chronique* and *Li Roumans*; (2) it uses episodes which appear in one or the other of the French versions but with a different treatment; and (3) it introduces at least two original episodes.

<sup>85</sup> 8139-8165.

<sup>86</sup> 17-28.

<sup>87</sup> 232-272.

<sup>88</sup> 451-452.

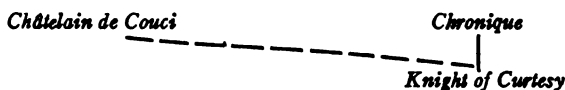
<sup>89</sup> 7276 ff.

<sup>90</sup> 288-292.

To begin with the third point first, neither the dragon nor the act of communicating are unusual details. Dragons abound in medieval romance and are common in folklore. To receive the Host *in hora mortis* was, in the Middle Ages, the Church's ordained preparation for a Christian death: witness the earlier account of Cædmon's death. These episodes were, I believe, in the air; they were common property ready to the hand of any one who could use them appropriately.

In regard to the second difficulty, it is really no difficulty at all. For it is the ordinary practice of adapters of old stories from foreign tongues to remold such stories out of all semblance to their former selves; so did Chaucer and so Shakespeare. The variance between the English and French indicates that the English poet thought he could better the story by changing it.

There is left for consideration, then, the first proposition, namely, that the English romance borrows material from both the *Chronique* and *Li Roumans*. We have already studied in detail these borrowings and seen that the *Knight of Curtesy* follows *Li Roumans* in one instance, i. e., the reason for the knight's departure for the Crusades, whereas it follows the *Chronique* in three, i. e., the lover is a knight of renown and prowess, not a poet; he dies in the Holy Land; and the lady retires to her chamber to die. Add to this the fact that both the English poem and the French prose chronicle are short and compact, while the French romance is long and drawn out to the extent of some 8,000 lines. The conclusion is: That, while the English author knew of and had read the *roman d'aventure*, yet he must have written his poem, using the account of the *Chronique* as an outline, borrowing details from *Li Roumans*, reworking material as it seemed expedient to him to do so, and introducing episodes of common knowledge and interest. To plot this relationship it must be shown as a continuation of Matzke's chart.



4

CONCLUSION: The *Knight of Curtesy*, so studied, is seen to be a step in the development of the Eaten Heart Legend. From the primitive source in folklore the story develops; it occurs in a lost Provençal version which is the direct source of Boccaccio's novels and of the Biography of Guilhelm de Cabestaing. From the Biography is derived an intermediary version, Y, which in its turn produces the *Chronique* and *Li Roumans dou Chastelain de Couci*. Directly from the *Chronique* the Middle English poem, *The Knight of Curtesy and the Fair Lady of Faguell*, is developed, with traces of influence from the French romance.

## APPENDIX TO SECTION III

The following list of representatives of the Eaten Heart Legend is found in Patzig, *Zur Geschichte der Herzmäre*, 6-8. It seems inexpedient to include this material in the body of Section III, as the citation from Ahlström is a summary of the longer list. Patzig's list, however, is appended here for the convenience of those who are interested in further study of the Eaten Heart Legend.

- I. **Der Frevler wird vom Mann erschlagen und die Frau stürzt sich herab.**
  1. Die Lebensbeschreibung des Troubadours Guillem de Cabestanh.
  2. G. Boccaccio, *Il Decamerone* Giornata iv. novella ix.
- II. **Der Geliebte wird vom Mann bzw. Vater getötet, und die Frau endet auf andere Weise als durch Sturz (Gram, Gift, Hunger, Kloster).**
  1. Der Lai Guirun.
  2. Die Erzählung von Linaure bei Arnaut de Marsan.
  3. Der nordfranzösische Lai d'Ignaure (von Renaut).
  4. *Le Cento novelle antiche* (c. 1193-1350).
  5. Drei mitteldeutsche Strophen im Tone Reinmanns von Brennenburg mit der Überschrift: Als er sterben wolt, macht er diss dry. Drei desgl. mit der Überschrift: Van der frauwen gemacht.
  6. G. Boccaccio, *Il Decamerone* Giornata iv. novella i.
  7. Ein hübsch Lied von des Brembergers End und Tod. In des Brembergers thon.
  8. Deutsches Volkslied vom Bremberger.
  9. Niederländisches Volkslied.
  10. Schwedisches Volkslied von Hertig Fröjdenborg och Fröken Adelin, oft gedruckt unter dem Namen Kärleksvisa.
  11. Mme. d'Aulnoy, *Mémoires de la Cour d'Espagne*.
- III. **Der ferne Geliebte befiehlt nach seinem Tode der Frau sein Herz zu bringen, und sie tötet sich selbst.**  
Sermones (Iohannis?) parati de tempore et de sanctis, sermo cxxiv.
- IV. **Desgl., die Frau stirbt vor Gram.**
  1. *Chronique du chastelain de Couci et de la dame de Faïel*.
  2. Von der minne oder der hertz spruch von Konrad von Würzburg.
  3. *Li roumans dou chastelain de Coucy et de la dame de Fayel* von Jacemes Saqesep.
  4. Niederländische Übersetzung des Romans von Sakesep.
  5. Niederländischer Roman. 2 Fragmente van den borchgrave van Couchi.
  6. Englische Romanze *The Knight of Courtesy*.
  7. *Howell Letters* (1634).
  8. *English chap-book* (1707): *The constant but unhappy lovers*.
- V. **Trotzdem der Frevler nicht getötet und sein Herz nicht gegessen wird, gehört doch hierher: Ein hübsch Lied von dem Bremberger und einer Hertzogin von Österreich.**



## IV

### LITERARY CRITICISM<sup>1</sup>

When we study the *Knight of Curtesy*, not as in the previous section as a step in the development of the Eaten Heart Legend, but as the product of a definite literary technique, we are impressed by the following dominant traits: (1) The poet has carried simplification to its artistic extreme; in relating episodes in the plot and in delineating character, he has omitted unnecessary detail, thus shortening and condensing the poem. (2) When, on the other hand, he has added episodes which do not occur in the French analogues of the story, as in the case of the fight with the dragon, he has used such episodes to increase the gentle pathos of the story and to heighten the artistic effect. (3) By making the love-affair Platonic, he purifies the lovers' relation and ennobles the characters of the knight and the lady so that they may more easily win sympathy.

#### 1

The Middle English author consistently practices that selection of material which critics agree to be the most important element of literary craftsmanship. For the bulky *Li Roumans* of some 8,000 lines,<sup>2</sup> he has substituted a poem numbering 504 lines, compact and unified, without useless details or false sentiment. With taste, he omits the intrigues, lies, and petty tricks, by which, in the *roman d'aventure*, the Châtelain de Couci and the lady of Faiel come together. He omits the *chansons*, which are suitable to the historic figure of the trouvère, Gui de Couci, but which would only serve to superimpose upon the character of the Knight of Curtesy the conventions and the color of another age and society. He omits the exposition of the châtelain's knightly exploits and substitutes for it the bare statement that the knight is valorous and that all men tell of his deeds,<sup>3</sup> backing up this praise with proof in the fact that the lord of Faguell invites him to come to his castle, offering him "Townes, towres, and many a castell."<sup>4</sup> For the purposes of his

<sup>1</sup> Throughout this discussion we must bear in mind the fact that the Middle English author may have been translating directly from a lost French original. If this should be the case, what we say of his technique in these pages is invalid. However, since we have no knowledge of such a supposititious poem, we must premise that in the points below discussed the English author is following a method characteristic of the medieval writer, namely, using old material and reworking it to suit his own purposes, often bettering it in the process.

<sup>2</sup> This argument may seem inconsistent with the conclusion reached in the previous section, namely, that the *Knight of Curtesy* follows the outline of the *Chronique* more closely than that of *Li Roumans*. Yet I also showed in that section that the Middle English poem uses material from both analogues. I take it as proof of the poet's taste that, having both sources available, he chose the conciser of the two. It seems to me that such a choice constitutes a criticism, though indirect, of the very points in *Li Roumans* on which I have based my study of the workmanship displayed in the *Knight of Curtesy*.

<sup>3</sup> 11-16.

<sup>4</sup> 17-28.

poem he has changed his *dramatis personae*: he omits the lady's serving-maid, Yzabel, who was, indeed necessary to the success of the *amour* in *Li Roumans*, but who would be useless baggage in the English poem; and the esquire, Gobert, is flattened to the figure of a nameless page,<sup>5</sup> whose juvenile proportions enhance those of the knight.

## 2

In the two cases in which the author introduces new material, he does so deliberately and sparingly of words. When at her death the lady is confessed and receives the Host, the whole ceremony is compressed into two lines.<sup>6</sup> The dragon episode,<sup>7</sup> to be sure, is longer; it covers forty lines of the five hundred and four. At first thought this seems an example of grave disproportion. Yet I believe the poem needs this digression.

In the first place, it lends local color to the scene and conjures up the appropriate *mise en scène* for knightly adventures. The episode is not fanciful embroidery; for dragons are the stuff of which the tapestry of these old tales is woven. It is a bit of detail by which the author gains the effect of reality.

In the second place, the episode serves as an interlude in the progress of the love-affair. A man, who uses words as charily as did the author of this romance, would not devote, without reason, a twelfth of his poem to an episode as apparently unrelated to the main sequence of events as the dragon episode seems to be. And his reason may have been some such an one as this: Having set the scene, arrayed the characters, got the action moving with a rapidity foreign to contemporary medieval romances, the author wishes to give his hearers (who could not, as we, lay down the book at will) a breathing space before the poem hastens to its unhappy end. It is, if you please, such a point of rest as Coventry Patmore describes in *Principle in Art*. Fighting dragons was the ordinary business of medieval gentlemen; the mention of dragons put the audience at once on familiar ground. Thus the fight with the dragon serves as a breathing-space and as an outlet for emotion. The knight has been loving exaltedly. And the audience, which has sympathized with the love-affair, is glad to relieve its sensibilities by striking, vicariously, several blows at the *fyers fynde*.

The dragon episode plays another part in the scheme of the poem. The poem begins by winning sympathy for the lady of Faguell with an ingenuous account of her charms. When the knight is introduced, he also wins the hearer's sympathy. But, when he starts on his adventures, about the usual businesses of male mankind, while the lady sits at home,<sup>8</sup> the interest shifts to its original position and sympathy is once more centered on the lady. When the knight dies, one "is wo therfore"; but he does die a knight, fighting and in action.<sup>9</sup> The lady is doomed to a horrible deed, to feast on the heart of him she loves.<sup>10</sup>

I have analyzed these points because it seems proof of the author's sense of proportion and of emphasis that when he does introduce new material, he can make it serve a three-fold purpose, namely, add realistic detail, serve as an interlude, and effect that shift in sympathy which I have outlined above.

<sup>5</sup> 375-412.<sup>6</sup> 451-452.<sup>7</sup> 233-272.<sup>8</sup> 289-324.<sup>9</sup> 345-390.<sup>10</sup> 429-440.

Thus both by exclusion and by inclusion the author shows his skill. But not only does he improve on his original, simplifying, condensing, and unifying; he shifts the spiritual emphasis of the poem, converting a relation which was too common in the days of the Court of Love into the material of a simple love story. By omitting the physical detail which predominates in *Li Roumans*, the author not only shortens the poem substantially,<sup>11</sup> but he creates a situation which can not help winning sympathy. Of the lovers in the *roman d'aventure* the medieval auditor would say, albeit indulgently, "Well, they had their fling. And now they're paying for it." But for the innocent lovers one feels only pity and tenderness. They are, after all, overcome by circumstances. The knight did not seek out the lady of Faguell after hearing of the fame of her beauty, as a typical medieval knight would have done; instead, her husband begged him to come to his court.<sup>12</sup> When the two love, they conceal the fact; and it is chance discovers their passion each to the other.<sup>13</sup> When the secret is revealed, each vows to love the other in chastity.<sup>14</sup>

This situation is handled honestly. For, whereas human indulgence condones the sin of those moved by a great passion, yet for our heroes and our heroines we rather choose the stainless knights, the Galahads, *les dames sans peur et sans reproche*. For his sin Percival could not reach the Grail. We can not imagine *la dame de Faïel* receiving the Host as she lies dying; but to the innocent lips of the lady of Faguell it comes most fittingly. Simply as brother and sister they kiss and part.

Awaye was all theyr wofull mone,  
The one had lyghted the others herte.<sup>15</sup>

And the husband's groundless suspicions break harshly on the scene.<sup>16</sup>

The delineation of the knight and of the lady is simple and direct. The knight we take to be brave and valorous, honorable and constant.<sup>17</sup> He is not, as in the novel of Sigismunda and Guiscardo, a retainer of the lord of the castle; he is, in fact, a guest, honored and eminent. He respects the honor of his host and keeps faith with one who has claims on his allegiance through the gifts he has bestowed upon him. When the knight is forced to go seeking adventures,<sup>18</sup> he does so without complaint,<sup>19</sup> simply and courageously. He meets his death fighting; and his last thought is of his lady, to whom he sends his heart and her lovelock as token that he has been faithful unto death.<sup>20</sup> Thus he dies, as he lived, a brave knight and a constant lover.

It is, however, the lady whom I take to be the main character of the piece. It is she with whom the poem begins and with whom the poem ends. It is she whom the poem makes most lifelike and convincing. Upon her focus those characteristics which make the poem unlike its French prototypes.

<sup>11</sup> In *Li Roumans* the great mass of the poem is devoted to the intrigues by which the Châtelain de Couci contrives to visit the lady of Faïel. Thus he does not leave for the crusades till 1.7425. Compare the proportions, when in the Middle English romance he has left by 1.200.

<sup>12</sup> 17-28.

<sup>13</sup> 56-86.

<sup>14</sup> 87-102.

<sup>15</sup> 111-112.

<sup>16</sup> 125-128.

<sup>17</sup> 11-16.

<sup>18</sup> 145-156.

<sup>19</sup> 182.

<sup>20</sup> 381-382.

In the first place, the Middle English poem uses the first ten lines to describe and place the lady, while it performs a similar service for the knight in six lines. From this point to the time when the knight leaves to seek adventures, space is allotted equally to the two. Then comes the dragon episode in forty lines; to balance it we have the lady's laments.<sup>21</sup> These laments, coming as they do, in the midst of an account of the knight's warlike deeds, contrast the lovers' lots: he can find diversion and relief in the pursuit of his proper profession; for her there is nothing to do except sit at home and lament. This passage heightens the contrast which I have already mentioned in the discussion of the dragon episode and swings the balance in favor of the lady. The scene at dinner when the husband breaks out brutally:

"His herte haue ye eaten, euery dele,  
To whome you gaue your yelowe here."<sup>22</sup>

is admirably done; without a word the lady rises,<sup>23</sup> goes to her chamber,<sup>24</sup> confesses,<sup>25</sup> receives the sacrament,<sup>26</sup> forgives her husband after telling him that she is innocent of wrong doing,<sup>27</sup> and dies.<sup>28</sup> With her death the poem ends. "There is namore to seye."

When one considers the simplicity and purity of design in this little romance, the absence of the usual machinery of the *genre* (such as the inventory type of description), the limpid, direct, and unembroidered style, and the note of genuine emotion that runs through the poem, it does not seem excessive praise to call it a cameo, not indeed a piece of heroic proportions, but wrought in such childlike good faith that with the poet one enters the land of Faguell where ladies are fair and knights courteous.

<sup>21</sup> 293-320.

<sup>22</sup> 439-440.

<sup>23</sup> 449.

<sup>24</sup> 450.

<sup>25</sup> 451.

<sup>26</sup> 452.

<sup>27</sup> 473.

<sup>28</sup> 498.

V

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# The Knight of Curtesy and the Fair Lady of Faguell

The text of this romance has been edited from a rotographic copy of the black-letter quarto pamphlet which is now preserved in the Bodleian Library, C. 39. Art. Sheld., "Imprynted at London by me Wyllyam Copland." This rotographic copy is now deposited in the Smith College Library. In the main Copland's text has been followed closely; and the variant spellings and readings of later editors have been indicated in footnotes. The following abbreviations have been used to indicate the spellings adopted by the several editors: C. = Copland, R. = Ritson, H. = Hazlitt, Ch. = Child, R(G). = Ritson, revised by Goldsmid. Three points need to be mentioned in regard to the orthography of the various editions of the poem: Ritson and Child print the Middle English *v* as *v* and *l* as *i*; Ritson, Hazlitt, and Child place an accent on the last syllable of such words as *countre* and *chastite*, although no such mark occurs in the quarto; Ritson adopts the sign *f* for *s* in accordance with Copland's practice. In collating the text I have kept the old spelling in every case except *f*. In the quarto the stanza division is marked by the insertion of a small decorative figure at the left of every fourth line; this division is metrically correct and has been preserved by all the above mentioned editors. Emendations and expansions of Copland's abbreviations have been shown in italic. Words needed to complete the sense of a line have been placed in parentheses. As far as punctuation and capitalization are concerned, I have tried to bring them into accord with the current usage.

Here begynneth  
a litell treatise of the Knight of Curtesy  
and the lady of Faguell.

In Faguell, a fayre countre,  
A great lorde somtyme dyd dwell,  
Which had a lady so fayre and fre  
That all men good of her dyd tel.

Fayre and pleasaunt she was in sight,  
Gentyl and amyable in eche degre,  
Chaste to her lorde, bothe day and nyght,  
As is the turtyll upon the tre.

All men her loued, bothe yonge and olde,  
For her vertue and gentylnesse.  
Also in that lande was a knight bolde,  
Ryght wyse and ful of doughtinesse.

10

All men spake of his hardynesse,  
 Ryche and poore of eche degre,  
 So that they called him, doutlesse,  
 The noble Knyght of Curtesy.

This knight so curteys<sup>1</sup> was and bolde  
 That the lorde herde ther-of anone:  
 He sayd that speke with him he wolde;  
 For hym the messengere is gone

20

Wyth a letter unto this knight  
 And sayd, "Syr, I pray God you se;  
 My lorde of Faguell you sendeth ryght  
 An hundred-folde gretynge by me.

"He praieth you in all hastyng  
 To come in his court for to dwell;  
 And ye shal lake no maner of thyng,  
 As townes, towres, and many a castell."

The curteyse knight was sone content;  
 And in all dilygence that might be  
 Wyth the messengere anone he went  
 This lorde to serue with humylite.

30

Fast they rode, bothe day and nyght,  
 Tyll he unto the lorde was come;  
 And whan the lorde of hym had a sight,  
 Right frendly he did him welcome.

He gaue hym towenes, castelles, *and* towres,  
 Whereof all other had enuye;  
 They thought to reue him his honoures  
 By some treason or trechery.

40

This lady, of whome I spake before,  
 Seyng this knight so good and kynde,  
 Afore all men that euer were bore  
 She set on hym her herte and minde.

<sup>1</sup> R., H., Ch., R(G), *so*. C., curtesy.



His paramour she thought to be,  
 Hym for to loue wyth herte and minde,  
 Nat in vyce but in chastyte,  
 As chyldren that together are kynde.

This knight also, curteyse and wyse,  
 With herte and mynde bothe ferme and fast, 50  
 Louyd this lady wythouten vyse,  
 Whyche tyll they dyed dyd euer laste.

Both night and day these louers true  
 Suffred great paine, wo, and greuaunce,  
 How eche to other theyr minde might shewe;  
 Tyll at the last by a sodaine chaunce

This knight was in a garden grene  
 And thus began him to complayne:  
 "Alas!" he sayd with murnynge eyen,  
 "Now is my herte in wo and paine. 60

"From mournynge can I nat refrayne,  
 This ladyes loue dothe me so wounde,  
 I feare she hath of me disdayne."  
 With that he fell downe to the grounde.

The lady in a windowe laye,  
 With herte colde<sup>2</sup> as any stone;  
 She wyst nat what to do nor saye  
 Whan she herde the knyghtes mone.

Sore sighed that lady of renowne,  
 In her face was no colour founde; 70  
 Than into the gardein came she downe  
 And sawe this knight lye on the grounde.

When she sawe hym lye so for her sake,  
 Her hert for wo was almoost gone;  
 To her comforte coude she none take,  
 But in swoun<sup>3</sup> fell downe hym upon,

<sup>2</sup> C., R., H., Ch., *so.* R(G)., cold.

<sup>3</sup> R., H., Ch., R(G)., *so.* C., swonue.

So sadly that the knyght awoke;  
 And whan that he sawe her so nere,  
 To hym comforte anone he toke  
 And began the lady for to chere. 80

He sayd, "Lady and loue, alas!  
 Into this cure who hath you brought?"  
 She sayd, "My loue and my solas,  
 Your beaute standeth so in my thought

"That, yf I had no worldly make,  
 Neuer none should haue my herte but ye."  
 The knyght<sup>4</sup> sayd, "Lady, for your sake,  
 I shal you loue in chastyte."

"Our loue," he sayde, "shal be none other  
 But chaste and true as is betwene 90  
 A goodly syster and a brother,  
 Fro<sup>5</sup> luste our bodyes to kepe clene.

"And where-so-euer mi body be,  
 Bothe day and night, at euery tyde,  
 My simpele herte in chastite  
 Shall euer-more, lady, with you abide."

This lady, white as any floure,  
 Replete with feminine shamefastnesse,  
 Begayne to chaunge her fare coloure  
 And to him<sup>6</sup> sayd, "My loue, doubtelesse, 100

"Under suche forme I shal<sup>7</sup> you loue  
 With faythful herte in chastite,  
 Next unto God that is aboue,  
 Bothe in welthe and aduersyte."

Eche of them kyssed other truely;  
 But euer, alas! ther was a fo

<sup>4</sup> R., H., Ch., R(G)., so. C., knyght.

<sup>5</sup> R., H., Ch., R(G)., so. C., For.

<sup>6</sup> C., so. R., H., Ch., R(G)., hym.

<sup>7</sup> C., H., so. R., Ch., R(G)., shall.

Behynde the wall, them to espye,  
Which after torned them to muche wo.

Out of the garden whan they were gone,  
Eche from other dyd departe; 110  
Awaye was all theyr wofull mone,  
The one had lyghted the others herte.

Than this spye, of whome I tolde,  
Whyche stode behinde the garden wall,  
Wente unto his lorde ful bolde  
And sayd, "Syr, shewe you I shall:

"By your gardyn as I was walkynge,  
I herde the Knight of Curtesye,  
Which with your lady was talkinge  
Of loue unlauffull<sup>8</sup> pryuely; 120

"Therefore yf ye suffre<sup>9</sup> him for to procede,  
Wyth your lady to haue his [joye],<sup>10</sup>  
He shal bee lede fro you in dede,  
Or elles they bothe shal you distroye."

Whan than the lorde had understande  
The wordes that the spye him tolde,  
He sware he wolde<sup>11</sup> rydde him fro that [lande]<sup>12</sup>  
[Were]<sup>13</sup> he neuer so stronge and bolde.

He sware on othe, by God Almyght,<sup>14</sup>  
That he should neuer be glade certayne 130  
While that knight was in his sight,  
Tyl that he by some meane were slaine.

<sup>8</sup> C., *so.* R., H., Ch., R(G), unlawfull.

<sup>9</sup> R., H., Ch., R(G), *so.* C., suffice.

<sup>10</sup> R., H., Ch., R(G), *so.* C., loue.

<sup>11</sup> C., *so.* R., H., Ch., R(G), would.

<sup>12</sup> R., H., Ch., R(G), *so.* C. *omits.*

<sup>13</sup> R., H., Ch., R(G), *so.* C., where.

<sup>14</sup> C., R., H., Ch., *so.* R(G), almyght.

Than let he do crye a feest  
 For euery man that thider wolde come,  
 For euery man, bothe moost and leest;  
 Thyder came lordes, bothe olde and yonge.

The lorde was at the table set  
 And his lady by him that tide;  
 The Knight of Curtesy anone was fet<sup>15</sup>  
 And set downe on the other syde. 140

Theyr hartes should haue be wo-begone,  
 If they had knowen the lordes thought;  
 But whan that they were styll echone,  
 The lorde these words anone forth brought:

"Me<sup>16</sup> thinke it is syttinge<sup>17</sup> for a knight  
 For auentures to enquiryre,  
 And nat thus, bothe day and night,  
 At home to soiourne by the fyre.

"Therefore, Syr Knight of Curtesye,  
 This thinge wyl I you counseyll, 150  
 To ryde and go through the countre,  
 To seke aduentures for your auayle:

"As unto Rodes, for to fight,  
 The Christen fayth for to mayntayne,  
 To shewe by armes your force and myght,  
 In Lumbardy, Portyngale, *and* in Spayne."

Than spake the knyght to the lorde anone:  
 "For your sake wyl I aventure my lyfe,  
 Whether euer I come agayne or none,  
 And for my<sup>18</sup> ladyes sake, your wyfe; 160

<sup>15</sup> C., H., Ch., *so.* R., R(G)., *set.*

<sup>16</sup> R., Ch., R(G)., *so.* C., H., My.

<sup>17</sup> C., *so.* R., H., Ch., R(G)., *fyttinge.*

<sup>18</sup> R., Ch., R(G)., *so.* C., H., *me.*

"If I dyd nat, I were to blame."  
 Than sighed the lady with that worde;  
 In dolour depe her hirt<sup>19</sup> was tane  
 And sore wounded as wyth a sworde.

Than after dyner the knight did go  
 His horse and harneyse to make redy;  
 The woful lady came him unto  
 And to him sayd right pyteously:

"Alas! yf ye go, I must complayne  
 Alone as a wofull creature; 170  
 If that ye be in batayle slayne,  
 On lyue may I not endure.

"Alas! unhappy creature,  
 Where shal I go, where shal I byde?  
 Of dethe, sothely, nowe am I sure;  
 And all worldly ioye I shal set a-syde."

A payre of sheres than dyd she take  
 And cut of her here bothe yelowe and bright.  
 "Were this," than sayd she, "for my sake,  
 Upon your helme, moche cu[r]taye knight."<sup>20</sup> 180

"I shall, dere lady, for your sake,"  
 This knyght sayd with styl morninge;  
 No comforte to him coude he take  
 Nor absteine him fro pefounde syghinge.

For grete pyte<sup>21</sup> I can not wryte  
 The sorowe that was betwene them two;  
 Also I haue to smal respyte  
 For to declare theyr payne and wo.

The wofull departinge and complaynt  
 That was betwene these louers twayne, 190

<sup>19</sup> C., H., so. R., Ch., R(G)., herte.

<sup>20</sup> R., Ch., R(G)., so. C., cutuyse knighe. H., cu[r]taye knight.

<sup>21</sup> C., R., Ch., R(G)., so. H., pytie.

Was neuer man that coude depaynt,<sup>23</sup>  
 So wofull[y]<sup>23</sup> did they complayne.

The teres ran from theyr eyen twayne  
 For doloure whan they did departe;  
 The lady in her castell did remayne,  
 Wyth langour replenysshed was her herte.

Now leue we here this lady bryght  
 Wythin<sup>24</sup> her castel makinge her mone,  
 And tourne we to the curteys knyght  
 Whyche on his Journey<sup>25</sup> forth is gone.

200

Unto hym-selfe<sup>26</sup> this knight sayd he,  
 "Agaynst the Chrysten I wyl not fyght;  
 But to the Rodes wyl I go  
 Them to susteyne with all my myght."

Than did he her heere unfolde  
 And one his helme it set on hye  
 Wyth rede thredes of ryche golde  
 Whiche he had of his lady.

Full richely his shelde was wrought  
 Wyth asure stones and beten golde;  
 But on his lady was his *thought*<sup>27</sup>  
 The yelowre heare whan he dyd beholde.

210

Than forth he rode by dale and downe,  
 After auentures to enquiryre,  
 By many a castel, cyte, and towne;  
 All to batayl was his desyre.

<sup>23</sup> R., H., Ch., R(G)., *so.* C., *detaynt*.

<sup>23</sup> R., H., Ch., R(G)., *so.* C., *wofull*.

<sup>24</sup> C., *so.* R., H., Ch., R(G)., *Within*.

<sup>25</sup> C., *so.* R., H., Ch., R(G)., *journey*.

<sup>26</sup> C., *so.* R., H., Ch., R(G)., *hym-self*.

<sup>27</sup> R., H., Ch., R(G)., *so.* C., *tohught*.

In euery Iustying<sup>28</sup> where he came  
 None so good as he was founde;  
 In euery place the pryce he wan  
 And smote his aduersaryes to the grounde. 220

So whan he came to Lumberdye,  
 Ther was a dragon ther-about  
 Whyche did great hurt and vylanye;  
 Bothe man and beste of hym had doubte.

As this knight rode there alone,  
 Saue onely his page by his syde,  
 For his lady he began to mone,  
 Sore syghynge as he did ride.

"Alas!"<sup>29</sup> he sayd, "my lady swete,  
 God wote in what case ye be; 230  
 God wote whan we two shal mete;  
 I feare that I shal neuer you se."

Than as he loked hym a-boute  
 Towarde a hyll that was so hye,  
 Of this dragon he harde a shoute;  
 "Yonder is a feast," he sayd, "truly."

The knight him blessyd *and* forthe dyd go  
 And sayd, "I shal<sup>30</sup> do my trauayle;  
 Betyde me well, betyde me wo,  
 The fyers fynde I shal<sup>31</sup> assayle." 240

Than wyth the dragon dyd he meate;  
 Whan she him sawe, she gaped wyde;  
 He toke good hede, as ye may wete,  
 And quykely sterted a lytle a-syde.

<sup>28</sup> C., *so.* R., H., Ch., R(G)., justyng.

<sup>29</sup> C., R., Ch., R(G)., *so.* H., Ala[s].

<sup>30</sup> C., *so.* R., H., Ch., R(G)., shall.

<sup>31</sup> C., *so.* R., H., Ch., R(G)., shall.

He drewe his swerde like a knyght,  
 This dragon fyersly to assayle;  
 He gaue her strokes ful of myght;  
 Stronge and mortall was the batayle.

The dragon gaue this knight a wounde  
 Wyth his tayle upon the heed 250  
 That he fell downe unto the grounde  
 In a *swone*<sup>23</sup> as he had ben deed.

So at the last he rose agayne  
 And made his mone to God Almyght,  
 And to Our Lady he dyd compleyne,  
 Theyr helpe desyrynge in that fyght.

Than sterte<sup>24</sup> he wyth a fayrse courage  
 Unto the dragon without fayle;  
 He loked so for his aduauntage  
 That [quyckely]<sup>24</sup> he smote of her tayle. 260

Than began the dragon for to yell  
 And tourned her upon her syde;  
 The knight was ware of her right well  
 And in her bodi<sup>25</sup> made his sworde to slyde,

So that she coud nat remeue scarcely.<sup>26</sup>  
 The knight, that seinge, approched nere  
 And smote her heed of lyghtly;  
 Than was he escaped that daungere.

Than thanked he God of His grace,  
 Whiche by His goodnes and mercye 270  
 Hym had preserued in that place  
 Through vertue of Hys Deyte.

<sup>23</sup> C., R., H., Ch., R(G)., *sowne*.

<sup>24</sup> C., R., Ch., *so*. H., R(G)., *starte*.

<sup>25</sup> R., H., Ch., R(G)., *insert* *quyckely*.

<sup>26</sup> R., H., Ch., R(G)., *so*. C., *bodt*.

<sup>27</sup> R., Ch., R(G)., *so*. C., *scartely*. H., *seartenly*.



Than went he to a nonrye there besyde,  
 And there a surgeand<sup>37</sup> by his arte  
 Heled his woundes that were so wyde;  
 And than fro thens he dyd departe,

To-warde the Rodes, for to fyght  
 In bataill, as he had undertake,  
 The fayth to susteyne with all his might;  
 For his promysse he wil not breke.

280

Than of Sarazyns there was a route,  
 All redy armen and in araye,  
 That syeged the Rodes round aboute,  
 Fyersly agaynst the Good Fredaye.

The knight was welcomed of echone  
 That within the cyte were;  
 They provided forth batayle anone;  
 So for this time I leue them there

And tourne to his lady bryght  
 Which is at home wyth wofull mone.  
 Sore morned [she]<sup>38</sup> both day and night,  
 Sayenge, "Alas! my loue is gone."

290

"Alas!" she sayd, "my gentyl knight,  
 For your sake is my herte ful sore;  
 Myght I ones of you haue a syght  
 Afore my dethe, I desyre no more.

"Alas! what treson or enuye  
 Hath made my loue fro me to go?  
 I thynke my lorde for Ire<sup>39</sup> truley<sup>40</sup>  
 By treason him to deth hathe do.

300

<sup>37</sup> H., *so.* C., *surge* and. R., Ch., R(G)., *surgean*.

<sup>38</sup> R., H., Ch., R(G)., *insert* she.

<sup>39</sup> C., *so.* R., H., Ch., R(G)., *ire*.

<sup>40</sup> C., H., *so.* R., Ch., R(G)., *truely*.

"Alas! my lorde, ye were to blame  
 Thus my loue for to betraye;  
 It is to you a right great shame  
 Sythe that our loue was c[h]ast<sup>41</sup> al-waye.

"Our loue was clene in chastyte,  
 Without<sup>42</sup> synne styl to endure;  
 We neuer entended vylanye;  
 Alas, moost curteyse creature!

"Where do ye dwell, where do ye byde?  
 Wold God I knewe where you to fynde! 310  
 Wher-euer ye go, where-euer ye ride,  
 Loue, ye shal<sup>43</sup> neuer out of my mynde!

"A, deth! where art thou so longe fro me?  
 Come and departe me fro this paine;  
 For dead and buried til I be  
 Fro morning can I nat refrayne.

"Fare-wel, dere loue, where-euer ye be!  
 Bi you pleasure is fro me gone;  
 Unto the time I may you se  
 Withoute comferte still must I mone." 320

Thus this lady of coloure clere  
 Alone mourninge did complaine;  
 Nothings coulde her comferte ne chere  
 So was she oppressed with wo and paine.

So leue we her here in this traine,  
 For her loue mourning alwaye;  
 And to the knight tourne we againe,  
 Which at Rodes abideth the day

Of bataile. So whan the daie was come,  
 The knightes armed them echeone;<sup>44</sup> 330

<sup>41</sup> R., H., R(G)., so. C., cast. Ch., chaste.

<sup>42</sup> R., H., Ch., R(G)., so. C., Wichout.

<sup>43</sup> C., so. R., H., Ch., R(G)., shall.

<sup>44</sup> C., R., Ch., R(G)., so. H., eche oue.

And out of the cite wente all and some,  
Strongly to fight with Goddes fone.<sup>46</sup>

Faire and semely<sup>46</sup> was the sight,<sup>47</sup>  
To se them redy unto the warre;  
There was many a man of might  
That to that bataile was come full farre.

The Knight of Curtesy came into the felde,  
Well armed, right fast did ride;  
Both knightes and barans him behelde,  
How comely he was on eche side. 340

Aboue the helme upon his hede,  
Was set, with many a precious stone,  
The comely heare as golde so rede;  
Better armed than he was none.

Than the trumpettes began to sounde;  
The speres ranne and brake the raye;  
The noise of gonnes did rebounde;  
In this metinge there was no plaie.

Great was the bataile on eueri<sup>48</sup> side;  
The Knight of Curtesy was nat behinde; 350  
He smote all downe that wolde abide;  
His mache coulde he no-where finde.

There was a Sarazin stronge and wight  
That at this knight had great enuye;  
He ran to him with all his might  
And said,<sup>49</sup> "Traitour, I thee defie."

They ranne together with speres longe;  
Anone the Sarazin lay on the grounde;

<sup>46</sup> C., H., so. R., Ch., R(G)., sone.

<sup>46</sup> R., H., Ch., R(G)., so. C., femely.

<sup>47</sup> C., R., H., Ch., so. R(G)., fight.

<sup>48</sup> C., H., Ch., so. R., R(G)., evri.

<sup>49</sup> C., R., Ch., R(G)., so. H., sayd.

The knight drew out his sworde so stronge  
And smote his head of in that stounde.

360

Than came twelue Sarazins in a rought  
And the knight did sore assaile;  
So they beset him rounde aboute;  
There began a stronge bataile.

The knight kest foure unto the grounde  
With four strokes by and by;  
The other gaue him many a wounde;  
For they did euer<sup>40</sup> multeplie.<sup>41</sup>

They laide on him on euery side  
Wyth cruell strokes and mortall;  
They gaue him woundes so depe and wide  
That to the grounde downe he did fall.

370

The Sarazins went and let him lye  
With mortall woundes piteous to se;  
He called his page hastely  
And said, "My time is come to die.

"In mi herte is so depe a wounde  
That I must dye without naye;  
But or thou me burye in the grounde,  
On one thinge I thee praie:

380

"Out of mi body to cut my herte  
And wrappe it in this yelowē here;  
And whan thou doest from hence departe,  
Unto my lady thou do it bere.

"This promisse thou me without delay,  
To bere<sup>42</sup> my lady this present;  
And burie mi body in the crosse-waie."  
The page was sory and dolent.

<sup>40</sup> C., so. R., H., Ch., R(G)., ever they did.

<sup>41</sup> C., so. R., H., Ch., R(G)., multiplie.

<sup>42</sup> C., R., Ch., R(G)., so. H., berey.

The knight yelded up the goost anone;  
 The page him buried as he had him bad; 390  
 And towarde Faguell is he gone;  
 The herte and here with him he had.

Somtime he went, sometime he ran,  
 With wofull mone and sory Iest,<sup>43</sup>  
 Till unto Faguell he came,  
 Nere to a castell in a forest.

The lorde of Faguell without let  
 Was in the forest with his meyne;  
 With this page anone he met;  
 "Page," he said, "what tidinges with thee? 400

"With thi maister how is the case?  
 Shew me lightli<sup>44</sup> or thou go,  
 Or thou shalt neuer out of this place."  
 The page was a-fearde whan he said so.

The page for feare that he had,  
 The herte unto the lorde he toke tho;  
 In his courage he was full sad;  
 He toke the heere<sup>45</sup> to him also.

He tolde him trothe of eueri<sup>46</sup> thinge,  
 How that the knight in bataile was slaine, 410  
 And howe he sent his lady that thinge  
 For a speciall token of loue certaine.

The lorde therof toke good hede  
 And behelde the herte, that high presente.  
 "Their loue," he said, "was hote in-dede;  
 They were bothe in great torment."

<sup>43</sup> C., *so.* R., H., Ch., R(G)., *jest.*

<sup>44</sup> C., *so.* R., H., Ch., R(G)., *lightly.*

<sup>45</sup> R., H., Ch., R(G)., *so.* C., *herte.*

<sup>46</sup> C., H., Ch., *so.* R., R(G)., *evri.*

Than home is he to the kechin gone;  
 "Coke," he said, "herken unto me.  
 Dresse me this herte, and that anone,  
 In the deintiest wise that may be. 420

"Make it swete and delycate to eate;  
 For it is for my lady bryght.  
 If that she wyst what were the meate,  
 Sothely her hert wolde not be lyght."

Therof sayd the lorde full trewe;  
 That meat was doleful<sup>87</sup> and mortall;  
 So though[t]<sup>88</sup> the lady whan she it knewe;  
 Than went the lorde into the hall.

Anone the lorde to meate was set  
 And this lady nat farre him fro; 430  
 The hert anone he made be fet,<sup>89</sup>  
 Wherof proceded mucche wo.

"Madame, eate hereof;" he sayd,  
 "For it is deynteous and plesaunte."  
 The lady eate and was not dismayde;  
 For of good spyce there dyd none wante.<sup>90</sup>

Whan the lady had eaten wele,  
 Anone to her the lorde sayd there,  
 "His herte haue ye eaten, euery dele,  
 To whome you gaue your yelowre here. 440

"Your knight is dead, as you may se;  
 I tell<sup>91</sup> you, lady, certaynly,  
 His owne herte eaten haue ye;  
 Madame, at the last we all must dye."

<sup>87</sup> C., R., Ch., R(G)., so. H., dolefull.

<sup>88</sup> R., H., Ch., R(G)., so. C., though.

<sup>89</sup> C., R., H., Ch., so. R(G)., set.

<sup>90</sup> C., R., H., Ch., so. R(G)., want.

<sup>91</sup> C., so. R., H., Ch., R(G)., tel.

Whan the lady herde him so say,  
 She sayd, "My herte for wo shall brast!  
 Alas! that euer I sawe this day!  
 Now may my lyfe no lenger<sup>43</sup> last!"

Up she rose, wyth hert full wo,  
 And streight up into her chambre wente; 450  
 She confessed her deuoutly tho  
 And shortely receyued the sacrament.

In her bed mournyng she her layde;  
 God wote ryght wofull was her mone;  
 "Alas! myne owne dere loue," she sayd,  
 "Syth ye be dead my ioye<sup>43</sup> is gone.

"Haue I eaten thy herte in my body?  
 That meate to me shal be full dere;  
 For sorowe, alas, now must I dye,  
 A, noble knight withouten fere! 460

"That herte shal certayne with me dye;  
 I haue rec[e]iued<sup>44</sup> theron the sacrament;  
 All erthly fode here I denye;  
 For wo and paine my life is spente.

"My lorde and husbande,<sup>45</sup> full of cruelte,  
 Why haue you done this cursed dede?  
 Ye haue him slaine, so haue ye me;  
 The hie God graunte to you your mede!"

Than sayd the lorde, "My lady fayre,  
 Forgiue me if I haue misdona; 470  
 I repent I was nat ware  
 That ye wolde your herte oppresse so sone."

<sup>43</sup> C., so. R., H., Ch., R(G), longer.

<sup>44</sup> C., so. R., H., Ch., R(G), ioye.

<sup>45</sup> R., H., Ch., R(G), so. C., reciued.

<sup>46</sup> C., so. R., H., Ch., R(G), omit lorde and.

The lady sayd, "I you forgiue;  
 Adew, my lorde, for-euermore;  
 My time is<sup>66</sup> come, I may not liue."  
 The lorde<sup>67</sup> sayd, "I am wo therfore."

Great was the sorowe of more and lesse,  
 Bothe lordes and ladyes that were there;  
 Some for great wo swouned doubtelesse;  
 All of her dethe full wofull were. 480

Her complaynt pyteous was to here:  
 "Adieu, my lorde! Nowe muste we disceuer;  
 I dye to you, husbande, a true wedded fere,  
 As any in Faguell was found euer.

"I am clene of the Knight of Curtesy,  
 And wrongfully are we brought to confusiō;<sup>68</sup>  
 I am clene *fro*<sup>69</sup> hym, and he *fro*<sup>70</sup> me,  
 And *fro*<sup>71</sup> all other saue you alone.

"My lorde, ye were to blame truely  
 His herte to make me for to eate; 490  
 But sythe it is buryed in mi body,  
 On it shall I neuer eate other meate.

"Theron haue I rec[e]yued<sup>72</sup> eternall fode;  
 Erthly meate wyll I neuer none.  
 Now Jesu,<sup>73</sup> that was don on the rode,  
 Haue mercy on me; my lyfe is gone."

Wyth that the lady in all theyr syght  
 Yelded up her spyrit, makinge her mone.  
 The hyghe God, moost of myght,  
 On her<sup>74</sup> haue mercy and us echone! 500

<sup>66</sup> C., R., Ch., R(G), *so.* H., s.

<sup>67</sup> C., R., Ch., R(G), *so.* H., orde.

<sup>68</sup> R., H., Ch., R(G), *so.* C., confusiō.

<sup>69</sup>, <sup>70</sup>, <sup>71</sup> C., R., H., Ch., (R)G., for.

<sup>72</sup> C., R., H., Ch., R(G), *recyued.*

<sup>73</sup> C., Jesu. (*Only capital J used in quarto.*)

<sup>74</sup> R., H., Ch., R(G), *so.* C., us.



<sup>78</sup>And brynge us to that glorious trone  
To se the ioye of Paradyse,  
Whyche God graunte to us echone,  
And to the reders *and* herers of this treatyse.

Thus en[d]eth this lytle treatyse of the  
knyght of curtesy *and* of the fayre lady  
of Faguell.

Imprynted at London by me  
WYLLYAM COPLAND.

<sup>78</sup> R. *omits the following stanza.*

## APPENDIX

### Chronique du Châtelain de Coucy et de la dame de Fayel.

The original manuscript of the *Chronique* is to be found in the Bibliothèque Nationale, Ms. fr. 5003, fos. 256 v. to 258 v. The story has been reprinted in Fauchet's *Recueil de l'origine de la langue et poésie Française*, pp. 124-128, and in Michel's *Chansons du Châtelain de Coucy*. In the study, "The *Roman du Châtelain de Coucy* and Fauchet's *Chronique*," A. Marshall Elliott Studies, i, 6-8, Matzke reprints it as below.

Ou temps que le roy Philippe regnoit et le roy Richart d'Angleterre vivoit il avoit en Vermendois ung aultre moult gentil gallart preux chevalier en armes qui s'apeloit Regnault de Coucy, et estoit chastelain de Coucy. Ce chevalier fut moult amoureux d'unne dame du pays qui estoit femme du seigneur de Faiel. Moult orent de paine et travail pour leurs amours, ce chastelain de Coucy et la dame de Faiel si comme l'istoire le raconte qui parle de leur vie dont il y a Romant propre. Or advint que quant les voyages d'oulremer se firent, dont il est parlé cy dessus, que les roys de France et d'Angleterre y furent, le chastelain de Coucy y fut pour ce qu'il exercitoit volentiers les armes. La dame de Faiel, quant elle sceut qu'il s'en devoit aler, fist ung las de soye moult bel et bien fait, et y avoit de ses cheveux ouvrez parmi la soye dont l'euvre sembloit moult belle et riche, dont il lyoit ung bourrelet moult riche par dessus son heulme et avoit loinz pendans par derriere a gros boutons de perles. Le chastelain ala oultremer a grant regret de laissier sa dame par dessa. Quant il fut oultre il fist moult de chevaleries, car il estoit vaillant chevalier et avoit grant joye que on rapportast par dessa nouvelles de ses fais, affin que sa dame y print plaisir. Sy advint que a ung siege que les chrestiens tenoyent devant sarrazins oultremer ce chastelains fut feru d'un quarel ou costé bien avant, du quel coup il luy convint mourir. Sy avoit a sa mort moult grant regret a sa dame, et pour ce apela ung sien escuyer et lui dist: "Je te prie que quant je seray mort que te prengnes mon cueuer et le met en telle manière que tu le puisses porter en France a madame de Faiel et l'envelopes de ces lenges ycy." Et luy bailla le las que la dame avoit fait de ses cheveux, et ung petit escrinet, ou il avoit plusieurs anelés et dyamans que la dame luy avoit donnez, qu'il portoit tousjours avant luy pour l'amour et souvenance d'elle. Quant 'e chevalier fut mort ainsy le fit l'escuyer et prist l'escrinet et luy ovri le corps et prist le cueur, et sala et confit bien en bonnes espices, et mist en l'escrinet avecques le las de ses cheveux et ung petit escrinet ou il avoit pluisieurs anelés et dyamans que la dame luy avoit donnez, et avecques unes lettres moult piteuses que le chastelain avoit escriptes a sa mort et signees de sa main. Quant l'escuyer fut retourné en France il vint vers le lieu ou la dame demouroit, et se bouta en ung boys pres de ce lieu et luy mesavint tellement qu'il fut veu du seigneur de Faiel qui bien le congneut. Sy vint le seigneur de Fayel atout deux de ses privez en ce boys et trouva cest

escuyer auquel il vould courir sus ou despit de son maistre qu'il haoit plus que homme du monde. L'escuyer luy crya mercy, et le chevalier luy dist: "Ou je te ocirray ou tu me diras ou est le chastelain." L'escuyer luy dist qu'il estoit trespassé. Et pour ce qu'il ne l'en vouloit croire et avoit cest escuyer paour de morir il luy moustra l'escrinet pour l'en faire certain. Le seigneur de Fayel print l'escrinet et donna congé a l'escuyer. Et le seigneur vint a son queux et luy dist qu'il mist ce cueur en si bonne maniere et l'apparellast en telle confiture que on en peut bien manger. Li queux le fist et fist d'autre viande parelle et mist en bonne charpie en ung plat, et en fut la dame servie au disner, et le seigneur mengoit d'une autre viande qui luy ressembloit, et ainsy menga la dame le cueur du chastelain son amy. Quant elle ot mengé le seigneur luy demanda: "Dame, avez vous mengé bonne viande?" Et celle luy respondi qu'elle l'avoit mengé bonne. Il luy dist: "Pour cela vous l'ay je fait apparellier car c'est une viande que vous avez moult amee." La dame qui jamais ne pensant que ce fut n'en dist plus riens. Et le seigneur luy dist derechef: "Savez que vous avez mengé?" Et elle respondi que non. Et il luy dist: "Adont or sachez que vous avez mengé le cueur du chastelain de Coucy." Quant elle oyt ce, sy fut en grant pensee pour la souvenance qu'elle eust de son amy. Mais encore ne peust elle croire ceste chose jusques a ce que le seigneur luy bailla l'escrinet et les lettres, en quant elle vit les choses qui estoient dedens l'escrin, elle les congneut, si commença a lire les lettres. Quant elle congneut son signe manuel et les enseignes, adont commença fort a changer et avoir couleur et puis commença forment a penser, et quant elle ot pensé elle dit a son seigneur: "Il est vray que ceste viande ay je moult amee et croy qu'il soit mort dont est dommage, comme du plus loyal chevalier du monde. Et vous m'avez fait menger son cueur, et est la dernière viande que je mengeray oncques, ne oncques je ne mengay point de si noble ne de si gentil viande. Sy n'est pas raison que apres si gentil viande je doye en mettre aultre dessus, et vous jure par ma foy que jamais je ne mengeray d'autre viande apres ceste cy." La dame leva du disner et s'en ala en sa chambre faisant moult grant douleur, et plus avoit de douleur qu'elle n'en moustroit la chiere. Et en celle douleur a grant regret et complaints de la mort de son amy fina sa vie et mourut. De ceste chose fut le seigneur de Fayel couroucé, mais il n'y peut mettre remede, ne homme ne femme du monde. Ceste chose fut sceu par tout le pays et en ot grant guerre le seigneur de Fayel aux amis de sa femme tant qu'il convint que la chose fut rapaisée du roy et des barons du pays. Ainsy finerent les amours du chastelain du Coucy et de la dame de Fayel.



## GLOSSARY

In this glossary I have included all words which differ either in spelling or in meaning from their New English descendants. I have indicated the various spellings which occur in the poem, the lines where each word appears, and its inflectional form. In giving etymologies, I have included only those which are definitely ascertainable. The etymologies of adverbs formed by suffixing *ly*, and of nouns by suffixing *ness*, to the corresponding adjective, I have omitted.,

### ABBREVIATIONS

A. F., Anglo-French  
A. S., Anglo-Saxon  
F., French  
M. Du., Middle Dutch

M.H.G., Middle High German  
O. F., Old French  
O. Fris., Old Frisian  
O. L. G., Old Low German

#### A

- A, interj., Ah, oh, 313, 460.  
**about**, adv., prep., about, around, 233, 283, 363. A.S. *abūtan*.  
**absteine**, v., abstain, 184. O.F. *abstenir*.  
**adew**, interj., adieu, farewell, 474. O.F. *a deu*.  
**aduantage**, n., advantage, 259. O.F. *avantage*.  
**adventure**, *auenture*, n., pl. -s, adventure, 152, 146, 214. O.F. *aventure*.  
**aduersarye**, n., pl.-s, adversary, 220. O.F. *adversarie*.  
**aduersyte**, n., aduersity, 104. O.F. *adversité*.  
**afearde**, p.p. *afere*, used adjectivally, afraid, 404. A.S. *afæran*.  
**afore**, prep., before, 43, 296. A.S. *onforan*.  
**after**, adv., afterwards, 108. A.S. *æfter*.  
**agayne**, *again*, adv., again, 159, 253, 327. A.S. *ongēan*.  
**agaynst**, prep., against, 202, 284. A.S. *ongēanes*.  
**almost**, adv., almost, 74. A.S. *calmāst*.  
**almight**, adj., almighty, 129, 254. A.S. *calmihtig*.  
**alway**, adv., always, 304, 326. A.S. *cal weg*.  
**amiable**, adj., amiable, lovable, 6. F. *amiable*.  
**anone**, adv., anon, at once, immediately, 18, 31, 79, 139, 144, 157, 287, 358, 389, 399, 419, 429, 431, 438. A.S. *onān*.  
**approche**, v., pret.-d, approach, 266. O.F. *aprochier*.  
**armen**, p. p. *arme*, armed, 282. O.F. *armer*.  
**armes**, n., pl., arms, 155. F. *armes*.  
**araye**, n., array, order, 282. O.F. *arrai*.  
**arte**, n., art, cunning, skill, 274. F. *art*.  
**assayle**, *assaille*, v., assail, 240, 246, 362. O.F. *asailir*.  
**asure**, adj., azure, 210. O.F. *asur*.  
**asyde**, adv., aside, 176, 244. A.S. *on side*.  
**auayle**, n., avail, 152.  
**auenture**, v., adventure, 158. O.F. *auenturer*.  
**away**, adv., away, 111. A.S. *on weg*.

## B

**bad**, v., p. p., **bidde**, bid, command, 390. A.S. **biddan**.  
**baran**, n., pl.-s, baron, 339. O.F. **baron**.  
**batayle**, **batayl**, **bataill**, **bataile**, n., battle, 171, 248, 287, 216, 278, 329, 336, 349, 364, 410. O.F. **bataille**.  
**besute**, n., beauty, 84. O.F. **beauté**.  
**begayn**, v., pret. **beginne**, began, 99. A.S. **beginnan**.  
**beholde**, v., p. p., **beheld**, 212; **behelde**, pret., 339, 413. A.S. **behealdan**.  
**behynde**, **behinde**, adv., prep., behind, 107, 114, 350. A.S. **behindan**.  
**bee**, v., **be**, 123; p. p., **be**, 141, **ben**, 252. A.S. **bēon**.  
**bere**, v., bear, 384, 386; **bore**, p. p. used adjectivally, born, 43. A.S. **beran**.  
**beste**, n., beast, 224. O.F. **beste**.  
**besyde**, adv., beside, 273. A.S. **beside**.  
**beten**, p. p. **bete**, used adjectivally, beaten, 210. A.S. **bēatan**.  
**betraye**, v., betray, 302. A.S. **be**+O.F. **trair**.  
**betwene**, prep., between, 90, 186, 190. A.S. **betwēonan**.  
**betyde**, v., betide, 239. A.S. **betidan**.  
**bi**, prep., by, because of, 318. A.S. **be**, **bi**.  
**blessyd**, p. p. **blesse**, blessed, 237. A.S. **blēdsian**.  
**bodi**, n., body, 264; pl.-yes, 92. A.S. **bodig**.  
**bolde**, adj., bold, 11, 17, 115, 128. A.S. **beald**.  
**bothe**, adj., both, 7, 9, 33, 94, 104, 124, 136, 178, 224, 416, 478. O.N. **bāþir**.  
**brast**, v., infin., burst, 446. A.S. **berstan**.  
**breke**, v., break, 280; **brake**, pret., 346. A.S. **brecan**.  
**bryht**, adj., bright, 197, 289, 422. A.S. **beorhte**.  
**brynge**, v., bring, 501. A.S. **bringan**.  
**burye**, **burie**, v., bury, 379, 387; **buried**, pret., 491. A.S. **byrgan**.  
**by and by**, adv., immediately, 366.  
**byde**, v., bide, 174, 309. A.S. **bidan**.

## C

**case**, n., case, state, situation, 230, 401. O.F. **cas**.  
**castell**, **castel**, n., castle, 28, 195, 396, 198, 215; pl.-es, 37. F. **castel**.  
**certayne**, **certaine**, adj., certain, 412; adv., certainly, 130, 461. F. **certain**.  
**certaynely**, adv., certainly, 442.  
**chambre**, n., chamber, 450. O.F. **chambre**.  
**chast**, adj., chaste, 304. F. **chaste**.  
**chastyte**, **chastite**, n., chastity, 47, 88, 305, 95, 102. O.F. **chasteté**.  
**chaunce**, n., chance, 56. O.F. **cheance**.  
**chaunge**, v., change, 99. O.F. **chaungier**.  
**chere**, v., cheer, 80, 323. O.F. **cherer**.  
**Chrysten**, **Christen**, adj., n., Christian, 202, 154. A.S. **cristen**.  
**chyl dren**, n., pl. **child**, children, 48. A.S. **cild**.  
**clene**, adj., clean, 92, 305, 485, 487. A.S. **clāne**.  
**clere**, adj., clear, 321. O.F. **cler**.  
**coke**, n., cook, 418. A.S. **cōc**.  
**colde**, adj., cold, 66. A.S. **ceald**.  
**coloure**, n., colour, 99, 321. O.F. **colour**.  
**comforte**, n., comfort, 75, 79, 182, 320. F. **confort**.  
**comforte**, v., comfort, 323. F. **conforter**.  
**complayne**, **compleyne**, **complaine**, v., complain, 58, 169, 192, 255, 322. F. **complaindre**.  
**complaynt**, n., complaint, 189, 481. O.F. **complainte**.  
**coude**, **coud**, **coulde**, v., pret. **canne**, could, 75, 183, 191, 265, 323, 352. A.S. **cunnan**.  
**counseyll**, v., counsel, 150. O.F. **conseillier**.  
**countre**, n., country, 1, 151. O.F. **con-tree**.  
**courage**, n., heart, spirit, 257, 407. O.F. **corage**.  
**crosse-waie**, n., cross-way, 387.  
**cruell**, adj., cruel, 370. O.F. **cruel**.  
**cruelte**, n., cruelty, 465. O.F. **cruelté**.

**crye**, v., cry, proclaim, 133. O.F. **crier**.  
**cure**, n., care, 82. O.F. **cure**.  
**curtesy**, **curtesye**, n., courtesy, 16, 139, 337, 350, 485, 118, 149. O.F. **cor-toisie**.  
**carveys**, **cartheyse**, adj., courteous, 17, 199, 29, 49, 180. O.F. **cortois**.  
**cyte**, **citie**, n., city, 215, 286, 331. F. **cité**.

## D

**daie**, n., day, 329. A.S. **dæg**.  
**daungere**, n., danger, 268. O.F. **dan-gier**.  
**dede**, n., deed, 466; in **dede**, indeed, 123, 415. A.S. **dæd**.  
**deed**, adj., dead, 252. A.S. **dēad**.  
**defie**, v., defy, 356. F. **défier**.  
**degre**, n., degree, rank, 7, 14. O.F. **degré**.  
**deintiest**, adj., superlative **deyntee**, most dainty, 420. O.F. **deintie**.  
**dele**, n., deal, 439. A.S. **dæl**.  
**delycate**, adj., delicate, 421. F. **delicat**.  
**denye**, v., deny, 463. O.F. **denier**.  
**departe**, v., depart, part, separate, 110, 194, 276, 314, 383. F. **départir**.  
**departyng**, pr. part. used substantively, separation, departure, 189.  
**depaynt**, v., paint, depict, 191. O.F. **depeindre**.  
**depe**, adj., deep, 163, 371, 377. A.S. **dēope**.  
**dere**, adj., dear, 181, 317, 455, 458. A.S. **dēore**.  
**desyre**, n., desire, 216. F. **désier**.  
**desyre**, v., desire, 296; pr. part. -yng, 256. F. **désirer**.  
**dethe**, **deth**, n., death, 175, 296, 480, 300, 313. A.S. **dēaþ**.  
**deynteous**, adj., dainty, 434.  
**deyte**, n., deity, 272. F. **deité**.  
**dyligence**, n., diligence, 30. F. **diligence**.  
**disceuer**, v., disserve, 482. O.F. **dessevrer**.  
**disdayne**, n., disdain, 63.  
**dismayde**, p. p. **dismaye**, **dismayed**, 435. O.F. **esmaier**.

**distroye**, v., destroy, 124. O. F. **destruire**.  
**do**, v., do, execute, cause to be, 133, 384; p. p., 300; pr. sing. -est, 383; -the, 62; pret., **dyd**, 2, 4, 52, 110, 177, 212, 237, 241, 255, 276. A.S. **dōn**.  
**dolent**, adj., dolorous, 388. F. **dolent**.  
**doloure**, n., dolour, 194. O.F. **dolor**.  
**doubte**, n., doubt, 224. O.F. **douter**. (Verbal substantive.)  
**doughtinesse**, n., doughtiness, bravery, valor, 12. A.S. **dyghtines**.  
**doutlesse**, **doubtelesse**, adv., doubtless, 15, 100, 479.  
**downe**, adv., down, 64, 71, 140, 251, 351, 372. A.S. **adūn**, of—**dūne**.  
**downe**, n., down, 213. A.S. **dūn**.  
**dresse**, v., dress, prepare, 419. O.F. **drecier**.  
**drewe**, v., pret. **drawe**, draw, 245. A.S. **dragan**.  
**dwell**, v., dwell, 2. A.S. **dwellan**.  
**dye**, v., die, 378, 444, 459, 461, 483; p. p. -d, 52. O.N. **deyja**.  
**dyner**, n., dinner, 165. F. **diner**.

## E

**eate**, v., eat, 421, 433, 490, 492; pret., 435. A.S. **etan**.  
**ech**, adj., each, 6, 14, 55, 110, 340. A.S. **ælc**.  
**echone**, **ech**-one, pron., each one, 143, 285, 500, 503, 330. A.S. **ælc-ān**.  
**elles**, adv., else, otherwise, 124. A.S. **elles**.  
**enquyre**, v., inquire, 146, 214. O.F. **enquerre**.  
**entende**, v., pret. -d, intend, 307. O.F. **entendre**.  
**enuye**, n., envy, 38, 297, 354. F. **envie**.  
**erthly**, adj., earthly, 463, 494. A.S. **eorþlic**.  
**espye**, v., espy, 107. O.F. **espier**.  
**eternall**, adj., eternal, 493. O.F. **etern**,  
**euer**, adv., ever, 43, 106, 159, 368, 447, 484. A.S. **æfre**.

**euermore**, adv., evermore, 474. A.S. **æfre-mā**.  
**euery**, **euery**, adj., every, 134, 135, 217, 219, 369, 439, 349, 409. A.S. **æfre-ælc**.  
**eyen**, n., pl., eyes, 59, 193. A.S. **ēage**.

## F

**fare-wel**, interj., farewell, 317. A.S. **far-wel**.  
**farre**, adj., far, 336, 430. A.S. **feor**.  
**fatle**, n., fail, 258. F. **faillir**.  
**faire**, **faire**, **fare**, adj., fair, 1, 3, 5, 469, 99, 233. A.S. **fæger**.  
**faith**, n., faith, 154, 279. Cf. O.F. **fei**, **feid**.  
**faithful**, adj., faithful, 102.  
**feare**, n., fear, 405. A.S. **fær**.  
**feare**, v., fear, 63, 232. A.S. **færan**.  
**feest**, n., feast, 133. O.F. **feste**.  
**felde**, n., field, 337. A.S. **feld**.  
**fere**, n., company, companion, wife, 483; withouten fere, without equal, 460. A.S. **fēra**.  
**ferme**, adj., firm, 50. F. **ferme**.  
**fet**, p. p. **fecche**, fetch, 139, 431. A.S. **feccan**.  
**floure**, n., flower, 97. O.F. **flour**.  
**fo**, n., foe, 106; pl.-ne, 332. A.S. **fāh**.  
**fode**, n., food, 463, 493. A.S. **fōda**.  
**folde**, adj., fold, 24. A.S. **feald**.  
**forgiue**, v., forgive, 470, 473. A. S. **forgifan**.  
**forme**, n., form, 101. O.F. **forme**.  
**forthe**, adv., forth, 237. A.S. **forð**.  
**foure**, adj., four, 365, 366. A.S. **fēower**.  
**fre**, adj., free, noble, bounteous, 3. A. S. **frēo**.  
**frendly**, adj., friendly, 36. A.S. **frēondlice**.  
**fro**, adv., prep., from, 92, 123, 129, 184, 276, 298, 313, 314, 316, 318, 430, 487, 488. O.N. **frā**.  
**ful**, adj., full, 12, 115, 246. A.S. **ful**.  
**fyers**, **fayrse**, adj., fierce, 240, 257. F. **fiers**.  
**fyersely**, adv., fiercely, 246, 284.  
**fyght**, n., fight, 256. A.S. **feoht**.

**fyght**, v., fight, 202, 277. A.S. **feohtan**.  
**fynde**, n., fiend, 240. A.S. **fēond**.  
**fynde**, **finde**, v., find, 310, 352; p.p., **founde**, 70, 218. A.S. **findan**.  
**fyre**, n., fire, 148. A.S. **fȳr**.

## G

**gardein**, **gardyn**, n., garden, 71, 109, 117. O.F. **gardin**.  
**gaue**, v., pret. **giue**, gave, 37, 367, 371 440. A.S. **gifan**.  
**gentyl**, adj., gentle, 6, 293. O.F. **gentil**.  
**gentylness**, n., gentleness, 10.  
**glade**, adj., glad, 130. A.S. **glæd**.  
**glorious**, adj., glorious, 501. O.F. **glorius**.  
**Goddes**, n., genitive singular, God's, 332. A.S. **god**.  
**golde**, adj., gold, 207, 210, 343. A.S. **gold**.  
**gonne**, n., pl.-s, gun, 347.  
**goodnes**, n., goodness, 270. A.S. **gōdnes**.  
**goost**, n., ghost, spirit, 389. A.S. **gāst**.  
**graunte**, v., grant, 468, 503. O.F. **graafter**.  
**grene**, adj., green, 57. A.S. **grēne**.  
**grete**, adj., great, 185. A.S. **grēat**.  
**gretynge**, pr. part. **grete** used substantively, greeting, 24. A.S. **grētan**.  
**greuance**, n., grievance, 54. O.F. **greuance**.  
**grounde**, n., ground, 64, 72, 220, 251, 358, 365, 372, 379. A.S. **grund**.

## H

**hardynesse**, n., hardiness, 13. O.F. **hardi**+A.S. **nes**.  
**harneyse**, n., harness, equipment, armour, 166. O.F. **harnais**.  
**hastely**, adv., hastily, 375. O.F. **hasti**; O. Fris. **hastelike**.  
**hastynge**, pr. part. **haste** used substantively, hastening, 25. O.F. **haster**.  
**haue**, v., have, 86, 187, 295, 439, 457, 462, 467, 470, 496, 500. A.S. **habban**.  
**hede**, n., heed, 243, 413. O. Fris. **hōde**.



**heed**, **hede**, n., head, 250, 267, 341. A.S. *hēafod*.

**hele**, v., pret.-d., heal, 275. A.S. *helan*.

**helme**, n., helm, 180, 206, 341. A.S. *helm*.

**helpe**, n., help, 256. A.S. *help*.

**here**, **heere**, **heare**, n., hair, 178, 382, 392, 414, 440, 205, 408, 212, 342. A.S. *hēr*.

**here**, v., hear, 481; pret. *herde*, *harde*, 18, 68, 118, 445, 235. A.S. *hieran*.

**herer**, n., pl.-s, hearer, 504.

**herken**, v., hearken, 418. A.S. *hercman*.

**herte**, **hert**, **hirte**, **harte**, n., heart, 44, 46, 50, 60, 86, 95, 102, 112, 163, 196, 294, 377, 381, 392, 406, 419, 439, 443, 446, 461, 472, 490, 74, 449, 163; pl.-s, 141. A.S. *heorte*.

**honoure**, n., pl.-s, honour, 39. F. *honour*.

**hote**, adj., hot, 415. A.S. *hāte*.

**howe**, conj., how, 411. A.S. *hū*.

**humylite**, n., humility, 32. O.F. *humilité*.

**husbande**, n., husband, 65, 483. A.S. *hūsbonða*.

**hye**, **hie**, **hyghe**, adj., high, 206, 234, 468, 499. A.S. *hēah*.

**hyll**, n., hill, 234. A.S. *hyll*.

**hym**, pron., him, 20, 35, 37, 44, 46, 73, 76, 79, 100, 224, 233, 487. A.S. *him*.

**hymselfe**, pron., himself, 201.

**hys**, pron., his, 272. A.S. *his*.

## I

**jest**, n., jest, joke, 394. O.F. *geste*.

**journey**, n., journey, 200. F. *ournée*.

**ioye**, n., joy, 122, 168, 446, 502. O.F. *joie*.

**iustyng**, pr. part. *iuste* used substantively, justing, tourney, 217. O.F. *jouster*.

## K

**kechin**, n., kitchen, 417. A.S. *cycene*.

**kepe**, v., keep, 92. A.S. *cēpan*.

**kest**, v., pret. *caste*, cast, 365. O.N. *kasta*.

**knewe**, v., pret. *knowe*, knew, 310, 427; p. p.-en, 142. A.S. *cnāwan*.

**knyght**, n., knight, 16, 77, 87, 157, 182, 199, 245; genitive singular -es, 68; nominative pl.-es, 330, 338. A.S. *cniht*.

**kynde**, adj., kind, 42, 48. A.S. *cynde*.

**kyssed**, v., pret. *kysse*, kissed, 105. A.S. *cyssan*.

## L

**lady**, n., genitive singular-es, lady, 62, 160; nominative pl.-es, 478. A.S. *hlǣfdige*.

**laide**, **layde**, v., pret. *laye*, lay, 369, 453. A.S. *lecgan*.

**lake**, v., lack, want, 26. Cf. O.Fris. *lakia*.

**lande**, n., land, 11, 127. A.S. *land*.

**laste**, v., last, 52. A.S. *lǣstan*.

**lede**, v., p. p., led, 123. A.S. *lǣdan*.

**leest**, adj., least, 135. A.S. *lǣst*.

**lenger**, adj., longer, 448. A.S. *lengra*.

**lesse**, adj., less, 477. A.S. *lēs*.

**let**, n., let, hindrance, 397. M. Du. *lette*.

**let**, v., let, permit, 133. A.S. *lǣtan*.

**leue**, v., leave, 197, 288, 325. A.S. *lǣfan*.

**liue**, v., live, 475. A.S. *lifian*.

**loke**, v., pret.-d, look, 233, 259. A.S. *lōcian*.

**longe**, adj., long, 313, 357. A.S. *lang*.

**lorde**, n., lord, 2, 7, 17, 23, 31, 33, 34, 115, 125, 137, 144, 299, 301, 397, 406, 413, 428, 429, 438, 474, 489; genitive singular-es, 142; nominative pl.-es, 136, 478. A.S. *hlāford*.

**loue**, n., love, 62, 81, 83, 89, 100, 120, 298, 302, 304, 305, 312, 317, 326, 412, 415, 455. A.S. *lufe*.

**loue**, v., love, 46, 88, 101; pret.-yd, 51. A.S. *lufian*.

**louer**, n., pl.-s, lover, 190.

**luste**, n., lust, 92. A.S. *lust*.

**lye**, v., lie, 72, 73, 373; pret. *laye*, 65. A.S. *licgan*.

**lyfe**, n., life, 158, 448, 496; on **lyue**, alive, 172. A.S. **lif**.  
**lyght**, adj., light, 424. A.S. **lēoht**.  
**lyghted**, v, p. p., lighted, 112. A.S. **lihtan**.  
**lyghtly**, **lightli**, adv., lightly, 267, 402. A.S. **lēohte + lic**.  
**lytle**, adj., little, 244. A.S. **lytel**.

## M

**mache**, n., match, 352. A.S. **gemæcca**.  
**maister**, n., master, 401. A.S. **mægister**, O.F. **maistre**.  
**make**, n., mate, 85. A.S. **maca**.  
**make**, v., pr. part.-**inge**, make, 198. A.S. **macian**.  
**maner**, n., manner, 27. A.F. **maner**.  
**mayntayne**, v., maintain, 154. F. **maintenir**.  
**meane**, n., means, 132. O.F. **meien**.  
**meate**, n., meat, 423, 429, 458, 492, 494. A.S. **mete**.  
**mede**, n., meed, reward, 468. A.S. **mēd**.  
**mercy**, n., mercy, 270. O.F. **merci**.  
**messengere**, **messyngere**, n., messenger, 20, 31. O.F. **messagier**.  
**mete**, **meate**, v., meet, 231, 241; pr. part.-**inge**, 348. A.S. **mētan**.  
**meyne**, n., retinue, company, 398. O. F. **meisnee**.  
**mi**, pron., my, 93, 381, 387, 491; **myne**, mine, 455. A.S. **min**.  
**minde**, **mynde**, n., mind, 44, 46, 50, 312. A.S. **gemynd**.  
**moche**, **much**, adj., much, 180, 108, 432. A.S. **micel**.  
**mone**, n., moan, 68, 111, 198, 254, 290, 394, 454, 498. A.S. **mān**.  
**mone**, v., moan, 226, 320. A.S. **mēnan**.  
**moost**, adj., most, 135, 308, 499. A.S. **māest**.  
**morne**, v., pret.-d, mourn, 291; pr. part., used adjectivally, **murnyng**, **mournyng**, **mournyng**, 59, 332, 453; pr. part. used substantively, **mournyng**, **morning**, 61, 182, 316. A.S. **murnan**.

**mortall**, adj., mortal, 248, 370, 374, 426. O.F. **mortel**.  
**multeplie**, v., multiply, 368. O.F. **multiplier**.  
**myght**, n., might, 155, 204, 247, 499. A.S. **miht**.  
**myght**, v., pret. **mowe**, could, was able, 295. A.S. **magan**.

## N

**nat**, adv., not, 47, 61, 67, 147, 161, 265, 316, 350, 471. A.S. **nāwhit**.  
**naye**, adv., nay, 378. O.N. **nei**.  
**ne**, conj., nor, 323. A.S. **ne**.  
**nere**, adj., near, 78, 266, 396. A.S. **nēah**.  
**neuer**, adv., never, 130, 191, 232, 312, 403, 494. A.S. **nāfre**.  
**none**, adv., not, 159. A.S. **nān**.  
**nonrye**, n., nunnery, 273. O.F. **nonnerie**.  
**nothings**, n., nothing, 323. A.S. **nāþing**.  
**nowe**, adv., now, 175. A.S. **nū**.  
**nyght**, n., night, 7, 33. A.S. **niht**.

## O

**of**, prep., off, 178, 260, 267, 360. A.S. **of**.  
**olde**, adj., old, 9. A.S. **eald**.  
**one**, prep., on, 206. A.S. **on**.  
**onely**, adv., only, 226. A.S. **ænlice**.  
**ones**, adv., once, 295. A.S. **ānes**.  
**or**, conj., ere, 379, 402. A.S. **ær**.  
**othe**, n., oath, 129. A.S. **āþ**.  
**other**, pron., pl., others, 38, 367, 488. A.S. **ōþer**.  
**owne**, adj., own, 443, 455. A.S. **agen**.

## P

**Paradyse**, n., Paradise, 502. F. **paradis**.  
**paramour**, n., paramour, lover, 45. O.F. **par-amour**.  
**payne**, **paine**, n., pain, 60, 188, 54, 314, 324, 464. O.F. **peine**.  
**payre**, n., pair, 177. O.F. **pair**.

erfounde, adj., profound, 184. F. profond.

plaie, n., play, 348. A.S. plega.

pleasaunt, plesaunte, adj., pleasant, 5, 434. O.F. plaisant.

poore, adj., poor, 14. O.F. povre.

prae, v., pray, 380; present singular, third, -eth, 25. O.F. preier.

presente, n., present, 414. O.F. présent.

procede, v., proceed, 121; pret.-d, 432. F. procéder.

promysse, n., promise, 280. F. promesse.

promisse, v., promise, 385.

pryce, n., prize, 219. O.F. pris.

pryuely, adv., privily, secretly, 120. O.F. privé + A.S. lic.

pyte, n., pity, 185. O.F. pitié.

pyteous, adj., piteous, 481. O.F. piteux.

pyteously, adv., piteously, 168.

## Q

quyckely, adv., quickly, 244, 260. A.S. cwic + lice.

## R

ranne, v., pret. runne, 346, 357. A.S. irnan.

raye, n., array, 346. O.F. arrei.

rebounde, v., rebound, 347. A.F. rebundir.

receyue, v., pret.-d, receive, 452, 493. O.F. recevoir.

rede, adj., red, 207, 343. A.S. rēad.

reder, n., pl.-s, reader, 504. A.S. rǣdere.

redy, adj., ready, 166, 234, 282. A.S. rǣde.

refrayne, v., refrain, 61, 316. O.F. refrener.

remayne, v., remain, 195. O.F. remaindre.

remoue, v., remove, 265. O.F. remuer.

renowne, n., renown, 69. A.F. renoun.

replenysahe, v., pret.-d, replenish, 196. O.F. replenir.

replete, adj., replete, full, 98. O.F. replet.

respyte, n., respite, 187. O.F. respit.

rene, v., bereave, take away, 39. A.S. rēafian.

richely, adv., richly, 209. A.S. riclice.

rode, n., rood, 495. A.S. rōd.

rounde, adv., around, 363. O.F. roond.

route, rought, n., rout, company, troop, 281, 361. O.F. route.

ryche, adj., rich, 14, 207. A.S. rice.

rydde, v., rid, 127. A.S. hreddan.

ryde, v., ride, 151. A.S. ridan.

ryght, adj., right, 12; adv., 23, 454. A.S. riht, rihte.

## S

sad, adj., sad, heavy, 407. A.S. sæd.

sadly, adv., sadly, heavily, 77.

saue, prep., save, 489. O.F. sauf.

saye, v., say, 67; pret. sayd, 19, 22, 59, 81, 83, 87, 89, 100, 116, 168, 179, 182, 201, 229, 235, 238, 293, 425, 433, 438, 446, 455, 469, 473; pr. part. sayenge, 292. A.S. secgan.

se, v., see, 22, 232, 319, 333, 374, 441; pret. sawe, 72, 73, 78, 242, 447; pr. part. seyng, seinge, 42, 266. A.S. seon.

seke, v., seek, 152. A.S. sēcan.

semely, adv., seemly, 333. O.N. sǣmiligr.

shal, v., shall, 27, 88, 89, 123, 176, 184, 232, 458, 461. A.S. sculan.

shamefastnesse, n., modesty, 98. A.S. scamfæstnes.

shelde, n., shield, 209. A.S. scild.

shere, n., pl.-s, shears, 177. A.S. scara.

shewe, v., pret. showe, show, 55, 116, 155. A.S. scēawian.

shortely, adv., shortly, 452. A.S. scōrtlice.

shoute, n., shout, 235. O.N. skūta.

simpele, adj., simple, 95. O.F. simple.

slayne, slaine, v., p. p. slaye, slay, 171, 132, 410, 467. A.S. slēan.

slyde, v., slide, 264. A.S. *sliðan*.  
 sodaine, adj., sudden, 56. O.F. *sodain*.  
 sojourne, v., sojourn, 148. O.F. *sojorner*.  
 solas, n., solace, comfort, 83. O.F. *solas*.  
 somtyme, sometime, adv., once, at some time, 2, 393. A.S. *sumtima*.  
 sone, adv., immediately, at once, straightway, 29. A.S. *sōna*.  
 sore, adv., sorely, 69, 228. A.S. *sār*.  
 sorowe, n., sorrow, 186, 459, 477. A.S. *sorh*.  
 sorry, adj., sorry, 388, 394. A.S. *sārig*.  
 sothely, adv., truly, 175, 424. A.S. *sōðlice*.  
 sounde, v., sound, 345. O.F. *soner*.  
 speciall, adj., especially chosen, 412. F. *special*.  
 speke, v., speak, 19; pret. *spake*, 13, 15, 41. A.S. *specan*.  
 spente, v., p.p. *spende*, spent, 464. A.S. *spendan*.  
 spere, n., pl.-s, spear, 346, 357. A.S. *spere*.  
 spyce, n., spice, 436. O.F. *espice*.  
 spye, n., spy, 113, 128. O.F. *espie*.  
 spyrit, n., spirit, 498. O.F. *esprit*.  
 stande, v., stand: present singular third -th, 84; pret. *stode*, 114. A.S. *standan*.  
 sterte, v., pret., start, 257; pret.-d, 244. A.S. *styrtan*.  
 stounde, n., hour, time, while, 360. A.S. *stund*.  
 streight, adv., straightway, 450. A.S. *streht*.  
 stronge, adj., strong, 130, 248, 353, 359, 364. A.S. *strong*.  
 styl, styl, adj., still, 143, 182; adv., 306. A.S. *stille*.  
 suche, adj., such, 101. A.S. *swyle*.  
 suffre, v., suffer, permit, 121; pret.-d, 54. O.F. *suffrir*.  
 surgeand, n., surgeon, 274. O.F. *chirurgien*.  
 susteyne, v., sustain, 204, 279. O.F. *susteinir*.

sware, v., pret. *swere*, swear, 127, 129. A.S. *swerian*.  
 swerde, sworde, n., sword, 245, 164, 264, 359. A.S. *sweord*.  
 swete, adj., sweet, 229, 421. A.S. *swēte*.  
 swounne, swone, n., swoon, faint, 76, 252. swounne, v., pret.-d, swoon, faint, 479. A.S. *swōgan*.  
 syde, n., side, 262. A.S. *side*.  
 syege, v., pret.-d, besiege, 283. F. *siéger*.  
 syghinge, v., pr. part. *syghe*, sigh, 184, 228. A.S. *sican*.  
 syght, n., sight, 295, 497. O.H.G. *siht*.  
 synne, n., sin, 306. A.S. *synn*.  
 syr, n., sir, 22, 116, 149. O.F. *sire*.  
 syster, n., sister, 91. A.S. *sweoster*.  
 sythe, syth, conj., since, 304, 491, 456. A.S. *sipþan*.  
 syttinge, v. pr. part. *sitte* used adjectivally, fitting, becoming, 145. A.S. *sittan*.

## T

talkinge, v., pr. part. *talke*, talk, 119. A.S. *talian*.  
 tane, v., p. p. *take*, taken, 163; pret. *toke*, 79, 243, 405, 407, 413. A.S. *tacan*.  
 taylor, n., tail, 250, 260. A.S. *tægl*.  
 tel, v., tell, 4, 442; pret. *tolde*, 113, 128, 409. A.S. *tellan*.  
 tere, n., pl.-s, tear, 193. A.S. *tēar*.  
 than, adv., then, 71, 113, 125, 133, 177, 179, 233, 241, 257, 261, 268, 269, 273, 276, 281, 345, 417, 428. A.S. *þanne*.  
 thens, adv., thence, 276. A.S. *þanan*.  
 ther, adv., there, 106, 222. A.S. *þær*.  
 therabout, adv., thereabout, 222. A.S. *þær-abūtan*.  
 therefore, adv., conj., therefore, 121, 149, 476. A.S. *þær-foran*.  
 therof, adv., thereof, 18, 413, 425. A.S. *þær-of*.  
 theyr, pron., their, 55, 111, 141, 188, 193, 256, 497. A.S. *þāra*.  
 thi, pron., thy, 401. A.S. *þin*.  
 thider, thyder, adv., thither, 134, 136. A.S. *þider*.

the, adv., then, 406, 451. A.S. þā.  
 threde, n., pl.-s, thread, 207. A.S. þrēð.  
 through, prep., through, 151. A.S. þurh.  
 thyng, thinge, n., thing, 26, 150, 380, 409, 411. A.S. þing.  
 thyne, thinke, v., think, 299, 145. A.S. þencan; þyncan.  
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